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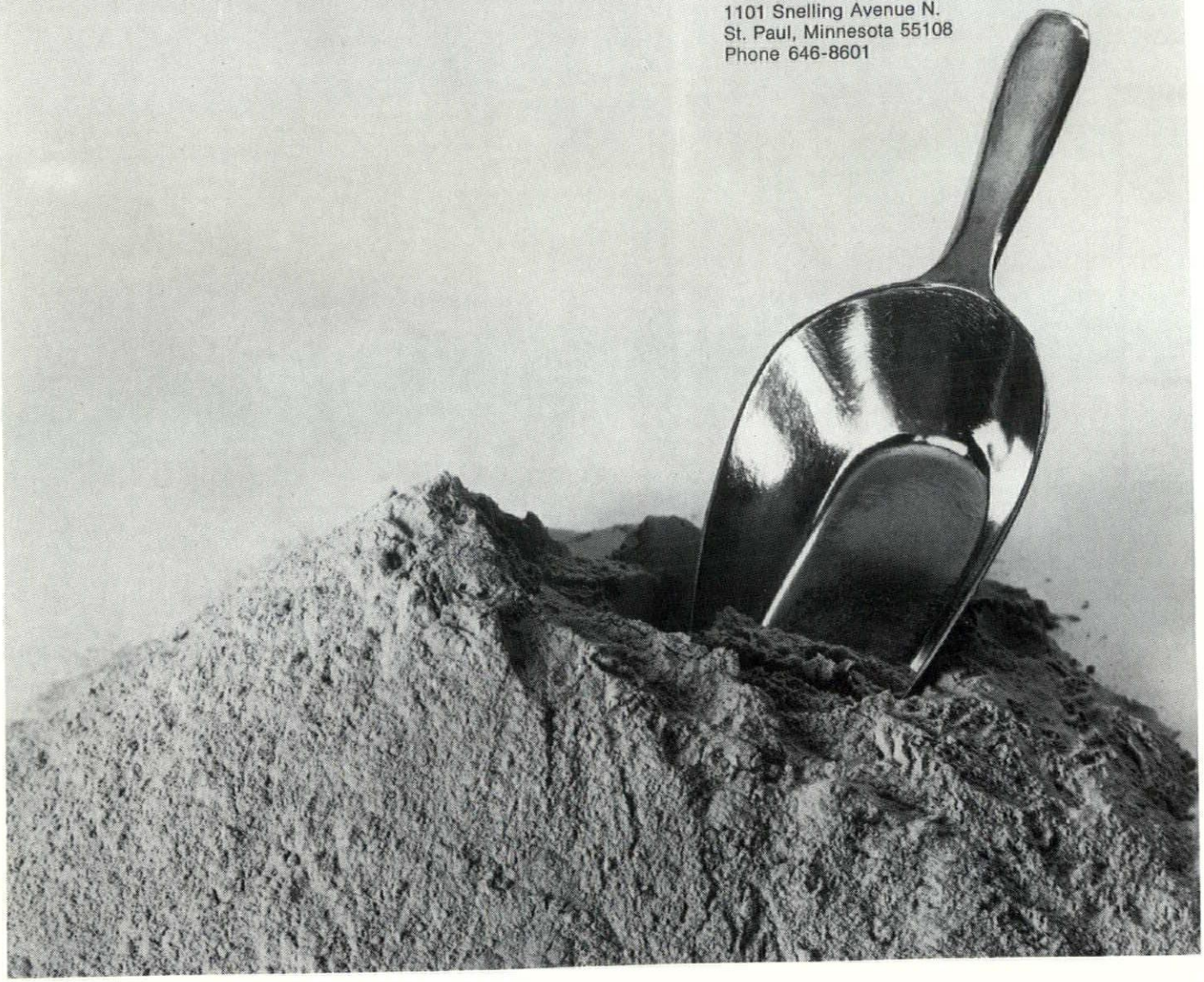
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Northwest Architect

November-December, 1973
Volume XXXVII Number 7

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In this issue . . .

There is a lot more to Minnesota than Time magazine said . . . . The Minnesota State Arts Council is one of the country's outstanding arts councils and the effects of its support are evident in several of the other articles in this issue. There is also outstanding architecture by Minnesota architects, as selected by this year's out-of-state awards jury. And all of this contributes to the quality of life for which we are becoming so famous.

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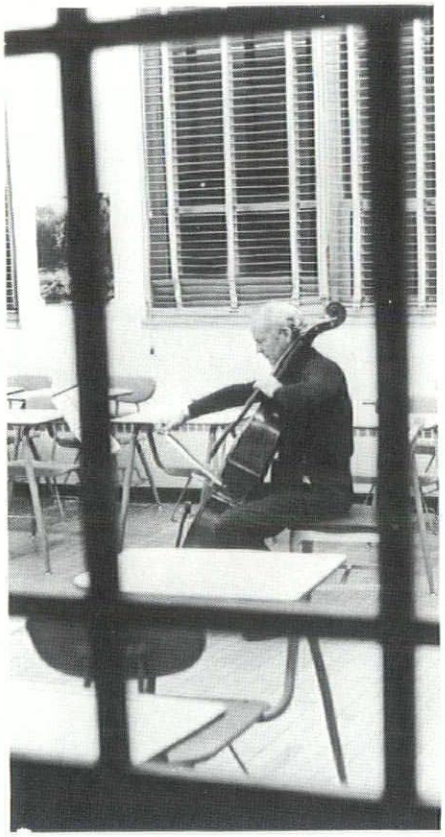
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Cover Photo shows an interior of the Jamestown College Library by The Cerny Associates (see page 275).

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The Minnesota State Arts Council: More Than a Pirouette in Pipestone

By Ruth Humleker



The St. Paul Chamber Orchestra makes itself at home during an out-of-town residency. Here cellist Edward Blitz rehearses in a classroom before an informal concert for students.

The Minnesota State Arts Council: What is it?

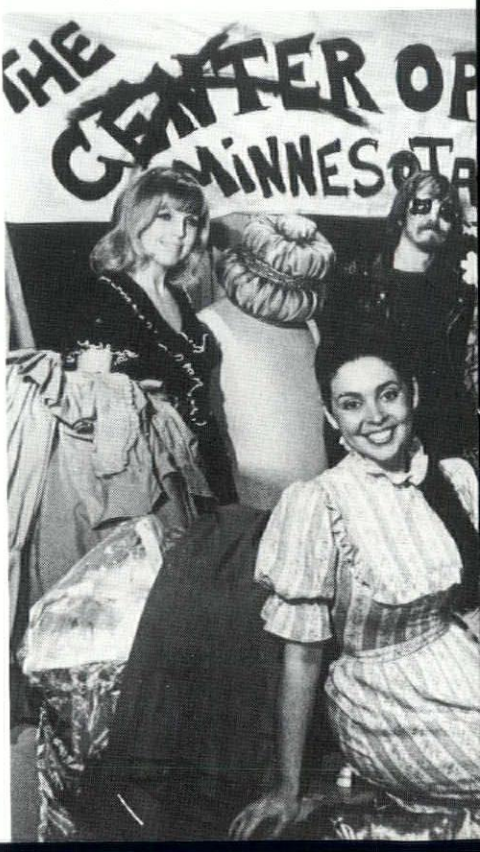
It's an artist in residence in Eagle Bend; it's a sculpture on a mall in St. Cloud; it's a concert by the Minnesota Orchestra in Winona; it's a student ticket subsidy at the Guthrie Theater; it's a newly developing architecture curriculum for elementary kids; it's a dance performance in Bemidji; it's a poet in residence.

The Minnesota State Arts Council is a state agency, funded by the Minnesota State Legislature and the National Endowment for the Arts. Activated in 1963, the council was designed to "advance the interest of the fine arts, develop the influence of art in education and promote and encourage the performing and fine arts in Minnesota." In 1965 the first state appropriation of $10,000, together with private funds, enabled a board of directors appointed by the governor to hire a director and initiate a study of the needs and desires of people throughout the state.

The next few years saw a steady progression in programming and funding. Extensive touring programs by professional performing and visual arts organizations were developed at the same time as programs of assistance to community groups were formulated. Funds helped communities secure the services of many of the professional performing groups located primarily in the Twin Cities, including the Minnesota Orchestra, St. Paul Chamber Orchestra, the Children's Theater Company, Guthrie Theatre, Minnesota Opera, Guild for Performing Arts, Minnesota Dance Theatre and Shakespeare in the Streets. Visual art exhibitions were organized and taken on tour by the Minneapolis Institute of Arts, Walker Art Center and the Minnesota Museum of Art with support from the council. In addition the council in co-operation with the National Endowment for the Arts helped communities engage major national dance companies through the Coordinated Residency Touring Program.

As appropriations increased during the years the touring programs changed. At first the council not only funded performances or productions but also booked, scheduled, publicized and administered the tours. Few of the professional organizations had ever toured throughout the state and did not have the administrative staffs to organize and run such tours. Communities did not have the expertise or organizations to implement such programs.

During the first few years tours were generally limited to single performances or concerts. However, as funding and touring experience for both the organizations and the communities increased, the formats of touring programs became more extensive. The single performances were augmented by workshops, classes and lectures. These programs rapidly gave way to residencies which ranged from several days to a week or two. Recently a ten-day residency by the Children's Theater Company at St. Olaf College in Northfield enabled the college and the community



Minnesota Opera Company

Ruth Humleker is an administrative assistant with the Minnesota State Arts Council.

Murray Louis Dance Company



to participate in workshops, movement and voice classes, dance, pantomime, etc., all of which culminated at the end of the ten days in the production of an original play which was performed for the community.

Exhibitions in the visual arts also added new dimensions. A recent craft exhibition, organized by the Rochester Art Center, not only toured art centers but presented demonstrations and/or lectures by craftsmen whose work was represented in the show.

For the first seven years of the council's existence its programming encompassed the visual arts, music, dance, theater and some limited funds for research and development. Since July 1, 1973, two new art forms have been added to the council's program — literature and architecture. Each discipline is directed by a professional coordinator and an advisory panel of experts in the particular field. They are guided by written guidelines and the professional staff. Final decisions are made by an eleven-person governing board appointed by the governor of Minnesota.

The performing arts programs (music, theater and dance) all provide touring support to professional organizations, technical assistance to community organizations, artists in residence programs and fellowships for artists. Some provide student ticket subsidy programs. The visual arts programs provide assistance for commissioning and/or touring exhibitions, artists in residence programs, fellowships and technical assistance to enable art centers throughout the state to utilize professional assistance in developing new approaches to technical problems.

The new literature program is an expansion of the council's single foray into literature as represented by its minimal support of the Poets in Schools programs which receive major

support from the National Endowment for the Arts. The new literature program includes assistance for a newsletter, fellowships for writers, conferences and poetry readings for the public.

The purpose of the new architecture program is to advance the commitment to quality environment, to develop the understanding of the visual environment in education and to promote and encourage the awareness of architecture as an art in the communities of Minnesota. To advance this purpose the architecture program will provide coordination, publicity and advocacy services for architectural causes.

Although the council is committed to the funding of art programs which fall within its guidelines, perhaps some of its most important services cannot be found in written guidelines, policy statements or budgets. The professional staff spends many hours listening to people, visiting programs, devising, referring, bringing people and programs together and just generally "making things happen." Because the council works with all the art disciplines throughout the state, it is often possible for it to, make connections and to bring together complementary programs which can work together for their mutual benefit. It can also help indicate areas of duplication to avoid a multiplicity of similar programs. The council staff also acts as an advocate for organizations seeking funds from other state or federal agencies.

Since the council's major charge is to bring the arts to as many of the people in the state as possible, many different approaches have been tried. Obviously, touring was and is an important council priority to

(Continued on page 289)



Sculpture by Anthony Caponi on St. Cloud Mall.

Architecture Program

The Arts Council's fall newsletter reports on its new program in architecture. The program, funded by a $50,000 grant from the Minnesota State Legislature for the biennium, is also supported by the Architecture and Environmental Arts Division of the National Endowment for the Arts.

An advisory panel of 17 members—architect and civic leaders from around the state—will assist Mrs. Georgia De-Coster, Architecture Coordinator, in reviewing architecture proposals for funding and make recommendations on them to the governing board of the State Arts Council.

Members of the Architecture Advisory Panel are Bruce Abrahamson, Brooks Cavin, Mrs. Lucy Fricke, John Giansello, Robert Goff, Peter Hall, Mrs. Louis Hill, Tom Hodne, Bernard Jacob, Herb Ketcham, Tom Martinson, Ralph Rapson, William Scott, Daniel Sheridan, Ed Sovik, Tom Vecchi and Mrs. Marge Vogel.

Guidlines developed by the Architecture Advisory Panel are as follows:

"The purpose of the Architecture Advisory Panel of the Minnesota State Arts Council is to advance the commitment to quality environment, to develop the understanding of the visual environment in education, to promote and encourage the awareness of architecture as an art in the communities of Minnesota. The emphasis will be on programs that educate and assist the public rather than professionals.

"To advance this broad purpose, the Architecture Program will provide coordination, publicity and advocacy services for architectural causes through its Architecture Coordinator and its Architecture Advisory Panel."

In addition, the Architecture Program provides financial assistance in two broad categories:

1. *Education Programs* (classes, conferences, exhibitions, research, films, publications) that stimulate concern for the general appearance of the state, including awareness of Minnesota's architectural heritage.

2. *Technical Assistance* to provide design planning and feasibility studies for: a. Adaptive uses of architectural landmarks and other high quality older buildings that are threatened by demolition, and b. Beautification programs that involve architecture.

Most grants will be made on a matching basis. For more information contact Georgia De Coster at the Minnesota State Arts Council, 100 East 22nd St., Minneapolis, Minnesota 55404. ■

Anonymous Nineteenth Century Buildings and Parks

By Philip Larson

Philip Larson, curator at the Walker Art Center, in Minneapolis made weekend trips for nearly a year to photograph main streets, planned neighborhoods, parks, churches and houses in small towns within easy driving distance from the Twin Cities. Slides were taken vertically and aligned side by side in panoramas — the parabolic screen in Walker's information room, designed initially for wide angle cinema, can accommodate four slides in a row. Larson also provided copy and musical score for Salvation Army style instruments. A total of 620 slides makes up the program. The towns are arranged into four trips from the Twin Cities:

1. — Up the St. Croix River to Taylors Falls
2. — Up the Minnesota River to New Ulm
3. — Down the Mississippi to Winona
4. — Countryside to the west of the Twin Cities

The program is scheduled to run in Walker Art Center's information room January 2 to 23, 1974.

The photographs and text printed here are taken from visuals in the program.

Recently Americans have shown an increasing attachment to their 19th Century heritage. The post Civil War boom town, recreated in countless westerns, is still to be seen along Minnesota's major waterways. Typical of this period of rapid growth and intense speculation were rambling brick store fronts, faceless builder's houses and highly decorated gothic churches.

Designed by the craftsmen who constructed them, by the carpenters and brick masons who worked from building manuals and copy books printed in the East, these buildings participated in a democratic vernacular that was easy to build, easy to alter and easy to understand. The pretentious buildings by now forgotten local architects of the time were more finely detailed but even these followed prescribed patterns in the manuals.

Not unique enough to warrant listing in the National Registry, these early Minnesota buildings are now being destroyed for sake of temporary economic gain. They deserve to be saved and reused as honest structures which can be adapted to contemporary life.

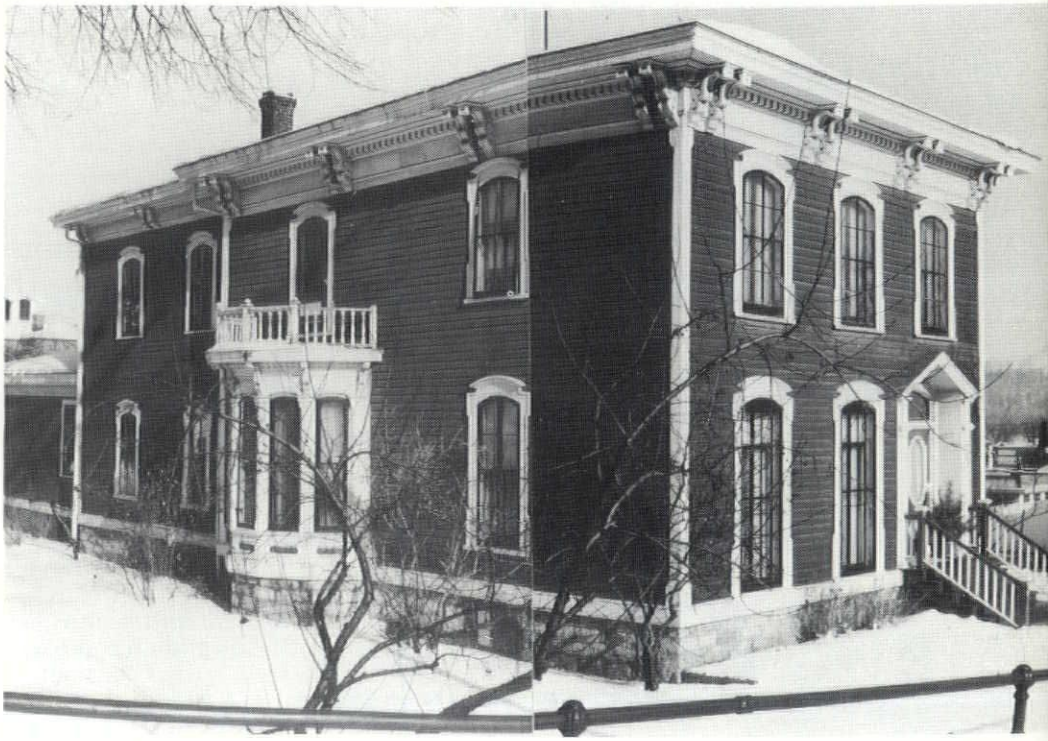
Stillwater

Rising steeply up the bluffs from main street, Stillwater's residential area still looks much as it did in the 19th century.

Stillwater's oldest surviving houses are in the Greek Revival style, popular along Minnesota's river towns around mid-century, and these strict classical boxes predominated into the 1860's, long after Grecian detailing had gone out of style back East.

The most popular house design after the Civil War was the so-called Italian villa. Ingeniously cut brackets are spaced at regular intervals under extended eaves and similar scrollwork is applied over windows and doors.

The front elevations, with their side door and five windows, often achieve a canonic simplicity, while side elevations informally combine bay windows, recessed porches and improvised lean-tos. Decorative work is freely transcribed from copy books and cut with a jig saw.



Italianate Bracket House, ca. 1870, in Stillwater (a simplified version of the so-called "Tuscan Villa" style).

Jordan

Up the Minnesota River from Shakopee and Chaska, Jordan also has a magnificent brick church commanding a high spot in the center of the old town.

The Catholic Church of St. John the Baptist has a handsome rectory attached to its back and a single tower facade with straight nave. This plan was favored throughout the Minnesota River valley and may have been inspired by the late medieval German hall church. Brick work is multi-layered and also reflects northern European tradition.

Inside, three wide aisles lead the intricately carved alters, whose central spires and three-niche formal echo the church's front elevation.

Polychromed wood, gilded plaster, stenciled patterns and painted glass participate in a romantic return to the piety of medieval Europe.

The rest of Jordan is an assortment of freestanding brick buildings grouped on both sides of the railroad tracks.

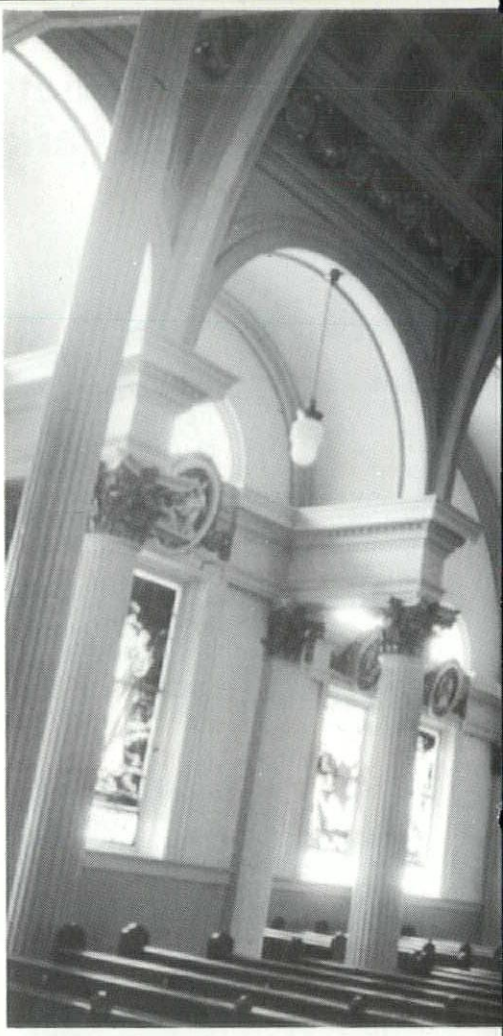


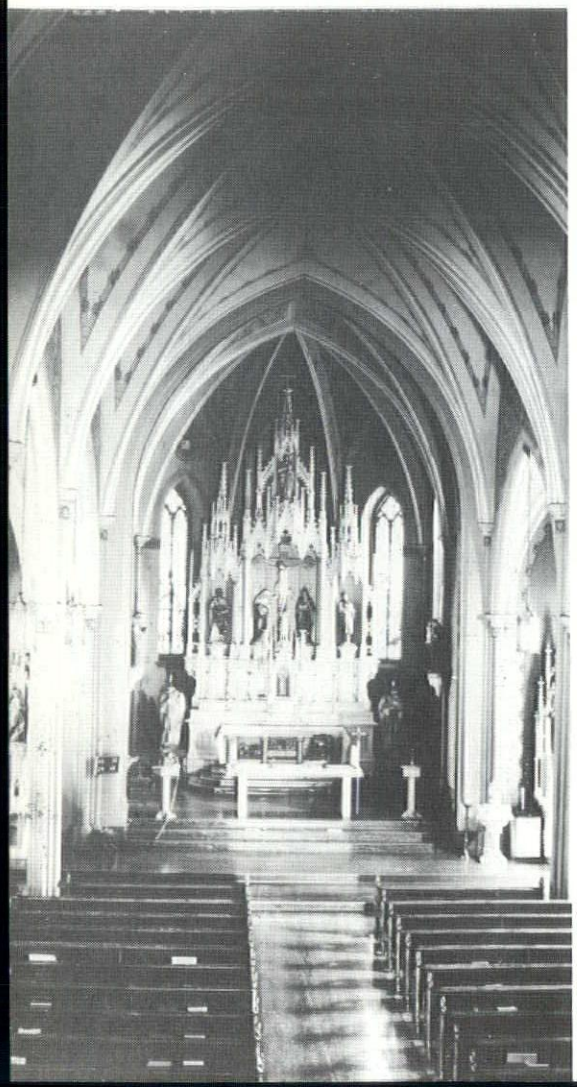
New Ulm

Originally a wood frame town, New Ulm was destroyed during the Sioux uprising of 1870 and rebuilt in dark red brick. Shops have been recently renovated in a campaign to bring back some of the late 19th Century to the downtown business district.

Tuckpointing and painting have recovered the splendor of the Grand Hotel, while new shops are being built in a complementary scale and style.

Curious European references are everywhere — a Romanesque armory, a Netherlandish post office, northern Renaissance mansions. The town is a great collection of Germanic buildings from the 1870s, 80s and 90s, on which projecting stone elements are contrasted to flat panels of brick.





Chaska

Along main street of old Chaska a square park and its centrally located gazebo still form the focal point of town life. Along the park old houses have been renovated. One is now the public library, another is city hall.

Crumbly but cheap, the tannish brick from Chaska's now defunct kilns went into homes, breweries, shops and churches.

Most notable is the Guardian Angel's Friary, a neo-gothic church and living quarters bounded by half-block long walls.





Delano

A few blocks from the Crow River the bizarre tower and neo-classic nave of St. Peter's Catholic Church rise from a neighborhood of scattered frame houses.

Built in 1912 during a period of academic classicism, St. Peter's has a high Renaissance plan, wide nave, shallow transepts and fully rounded apse. The interior is an elaborate exercise in classical piety—coffered barrel vault ceiling, intricately carved columns and gracefully arcaded side aisles. ■

Hastings

Shops along 2nd Street have survived nearly a century of rapid change and now Alfred French and Associates, Minneapolis, are in charge of developing a master plan for revitalizing the river front and its adjacent historic area. The 1884 hotel, with its Italianate loggia, is a still useable relic from the steamboat era and is presently for sale.

The General William LeDuc mansion was constructed in 1886 on a "cottage in the Rhine style" design from A. J. Downings's *Cottages Residences*, the basic source book for neogothic houses in the midwest.

Other mid-century houses in Hastings are clapboard Tuscan villas. These also have square towers attached to the inside on an L-plan, set back porches and windows at contradictory levels.

The mid-century builder was fascinated with ornament played off against basic geometric solids - cubes, cruciforms, even octagonal prisms, as the J. F. Norrish House of 1858.



HONOR AWARDS 1973

By Edward A. Sovik

What Makes Good Architecture Good?

Architecture is good or bad or in between. What makes it so? Perhaps it is fruitful to consider that architecture, being a product of the mind and judgment of men, is therefore a reflection of human qualities and should be judged and valued as people themselves are.

When we formulate an opinion of an individual, it is often based upon his skill, technical competence and ability to do a job or provide a service. Buildings can be judged in the same manner. Is it functional? Are its parts effectively and conveniently arranged and of proper shape and size? Are the chosen materials and the structural systems appropriate for the services they perform?

We also judge people by much more subtle criteria. We ask how they relate to their fellows. Architecture can also be so judged. How does a building relate to its site and surrounding structures; does the project exemplify respectful countenance for total area design? How does it interact with people, aside from being a useful servant? Is its service gracious, generous? Does it attempt to dominate or manipulate the human element? What is its character? Is it phony, full of artifices, mannerisms and artificialities or is it authentic, having laid aside ostentation, self-consciousness and pretense?

Buildings, like people, are sometimes timid and dull while at other times glamorous. If we set a high value on glamorous people we may also admire glamorous buildings but what we are really looking for in architecture as in an individual is greatness and beauty. Greatness in the sense that a person or a building combines high skill and sophistication with utter integrity, with strength and grace, with liveliness and serenity, self-assurance and humility, passion and discipline. Beauty, not always on face value but beauty in the sense of when one feels that free human life has an ineffable and perhaps transcendent quality that gives it a particular nobility and joy. ■

Mr. Sovik is a Fellow of the AIA, principal in the firm of Sovik, Mathre and Madsen, Northfield, Minnesota and chairman of the Northwest Architect committee.

A Tribute to Architectural Excellence

The Architectural Design Competition has been a highly respected tribute to architectural excellence for 17 years. Through the Honor Awards Program the Minnesota Society of Architects seeks not only to single out distinguished design but also to bring public attention to the variety, scope and value of architectural services and their application to problems confronting the society today.

Careful consideration was given to submissions by a most distinguished jury. Projects were reviewed on an individual basis from photographs, slides and plans. The finalists underwent a very thorough site visitation by the jury. The 1973 jurors were Ronald Gourley, Architect, Cambridge, Massachusetts, Charles Lawrence, FAIA, Architect, Houston, Texas and William Johnson, Landscape Architect, Ann Arbor, Michigan.



Lawrence

Ronald Gourley

Mr. Gourley, a former St. Paulite and a 1973 AIA National Honor Award winner, received his bachelor's degree from the University of Minnesota and his master's degree from Harvard University. Before entering his current practice with Carleton R. Richmond, Jr., Gourley taught for 17 years at Harvard University, following a one-year sojourn with the Danish Royal Academy of Fine Arts. Based in Cambridge, Massachusetts, he is currently working on housing for the elderly in Kingston, Massachusetts and the Brookline, Massachusetts Main Library.



Gourley

The Jury

William J. Johnson

Mr. Johnson is a principal in the firm of Johnson, Johnson and Roy, Inc., of Ann Arbor, Michigan. He received his Bachelor of Science in Landscape Architecture from Michigan State University and his master's degree from Harvard University. A member of the American Society of Landscape Architects, Johnson is also currently a member of the staff of the Michigan Landscape Architecture Department.



Johnson

Charles Lawrence

Mr. Lawrence is executive vice-president and senior design architect for Caudill, Rowlett Scott in Houston, Texas. He received his Bachelor of Architecture degree from the University of Texas at Austin. A designer of international flavor, Lawrence has been senior designer for projects which include the College of Petroleum and Minerals in Dhahran, Saudi Aradia, and the 47-story 1100 Milam Building in Houston.

General Jury Comments

The concern of the jury was for the built environment, regarding man as the alterer. We looked for concerns above and beyond style and fashion to which we all too easily succumb.

This area (Minnesota) is not directly under the influence of the eastern seaboard or any other architectural movement. This isolation allows for clear thinking. It also allows for the making of an architecture that does not lose focus of important issues, the most important idea being that of creating an environment. Too often the rush and confusion of information are too great and it is difficult to work from broad thoughts to specifics.

We looked for a freshness of approach; we looked for a sense of belonging in the buildings, belonging to a place. The making of such an architecture is the result of love and understanding and of putting that love in the work.

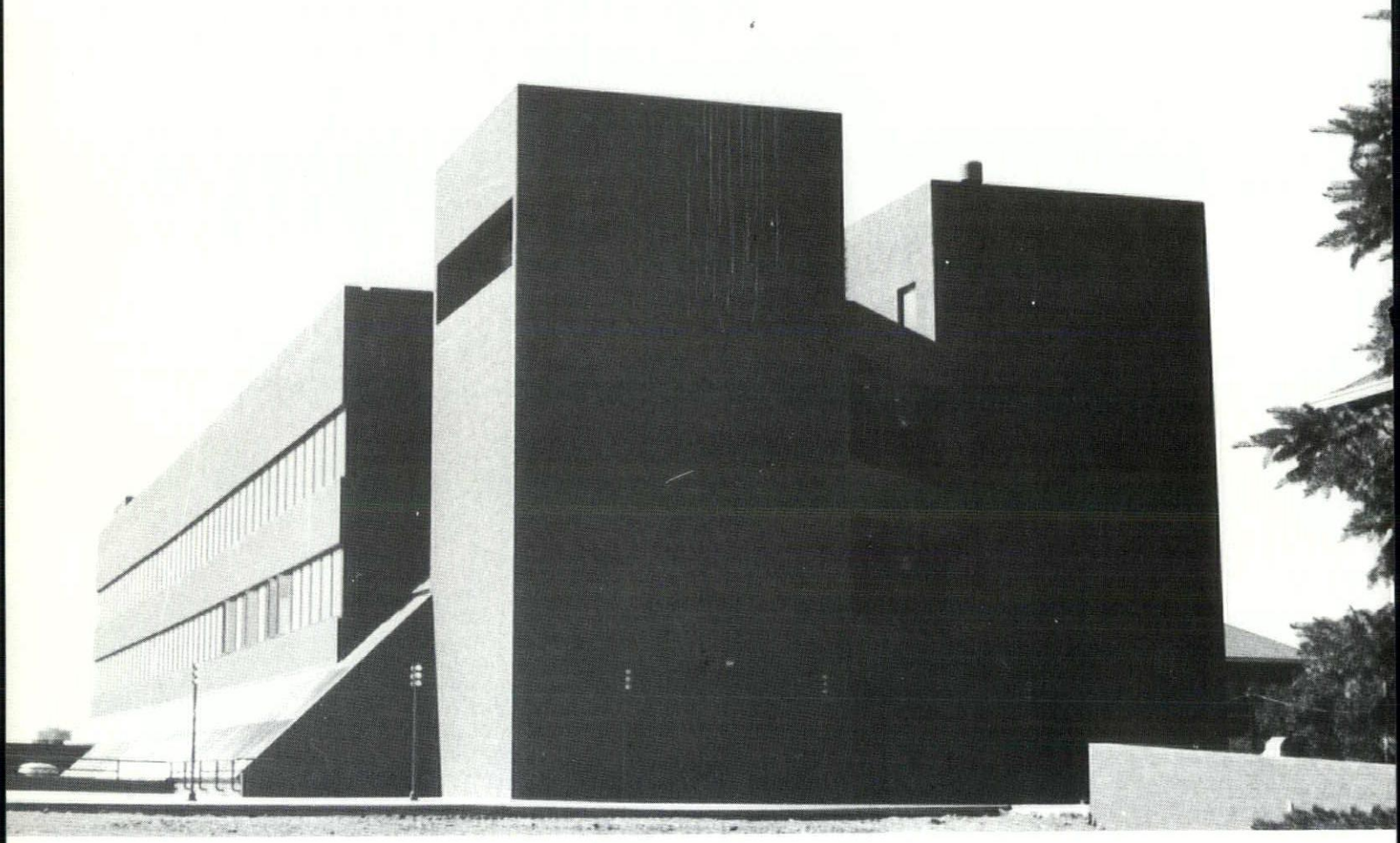
Another one of our concerns was the place that the building has within its neighborhood and also the contribution it makes to that neighborhood.

The level of submissions was generally high. ■

Honor Award
Office/Classroom Building

University of Minnesota
Twin Cities Campus.
Saint Paul, Minnesota

Griswold and Rauma,
Architects, Inc.
Minneapolis, Minnesota



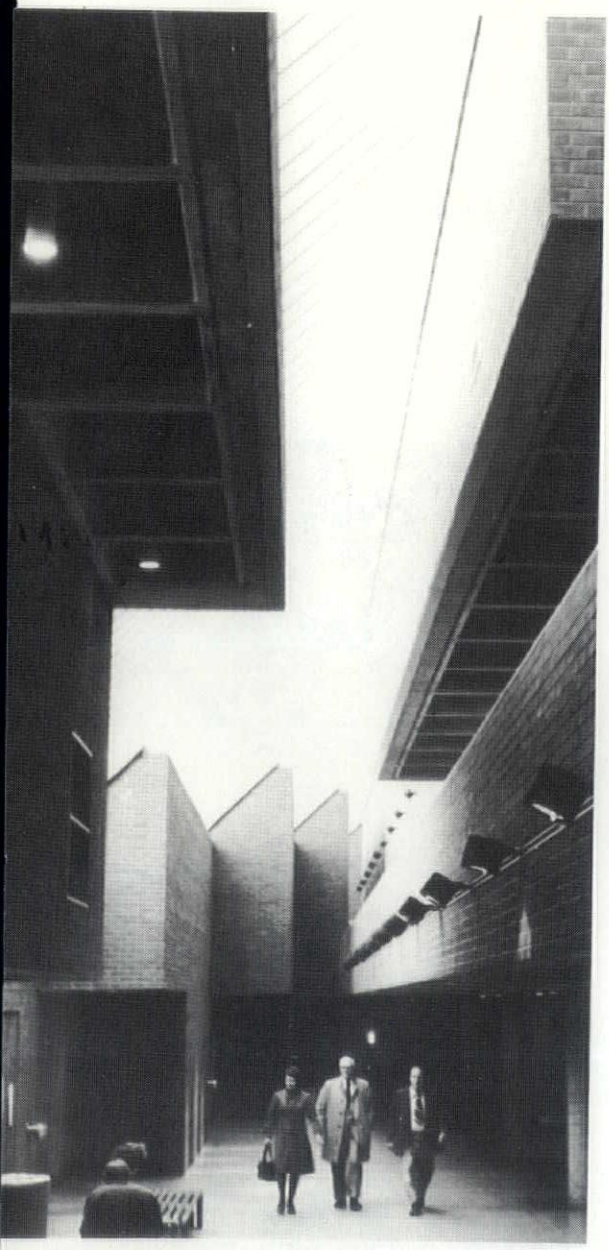
The Classroom/Office Building on the St. Paul Campus of the University of Minnesota houses departmental offices and research facilities for the departments of Agricultural Economics, Applied Statistics, Rural Sociology and Agricultural Education. It also provides generally assigned lecture spaces varying from classrooms for 32 to large amphitheater lecture rooms seating 75, 125 and 250. Student lounge-contact spaces are provided at strategic locations throughout the building.

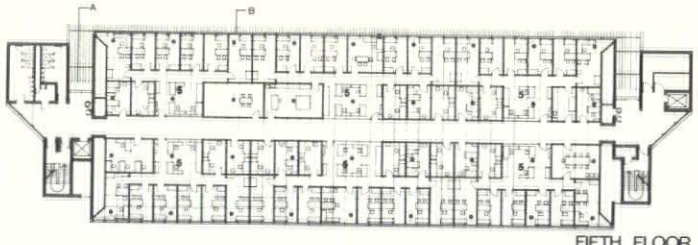
A long range development study for the St. Paul Campus was underway during the building design process. This resulted in an effort to integrate the building design with the emerging campus design framework. The architect participated in the formulation of design goals for such a synthesis. The creation of continuous, enclosed pedestrial linkages by development of a pedestrian "street" and "infill" building to connect existing structures were key elements of the development plan. The classroom office building is a prototoye in demonstrating such a development pattern because it connects the existing library building and Coffey Hall as an "infill" building and because it is organized around the initial segment of the pedestrian "street" system, providing a means of expression for it.

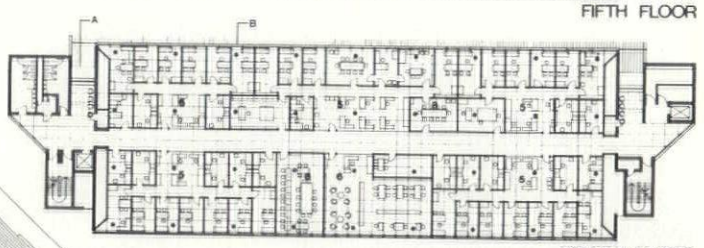
Griswold and Rauma, Architects, Inc.
Principal in Charge: John Rauma
Team Leader: William Englehart
Consultants:
Meyer, Borgman and Johnson, Structural Engineers
Michaud, Cooley, Hallberg, Erickson and Associates, Mechanical/Electrical Engineers
R. F. Lambert, Acoustics
Campus Plan Framework: John Andrews and Partners

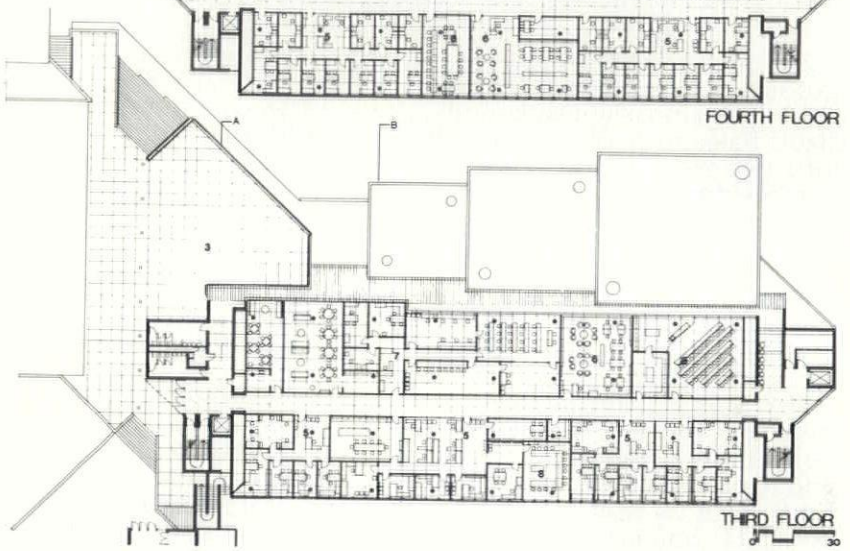
"This is a very strong building. This building says very well, 'I am a northern building.' I must say that the vernacular and details are seductive. The interior streets give a great sense of orientation . . . Strong space matrix; space linkage to campus is powerful . . . The furnishings are also very appropriate and strengthen the whole environment."

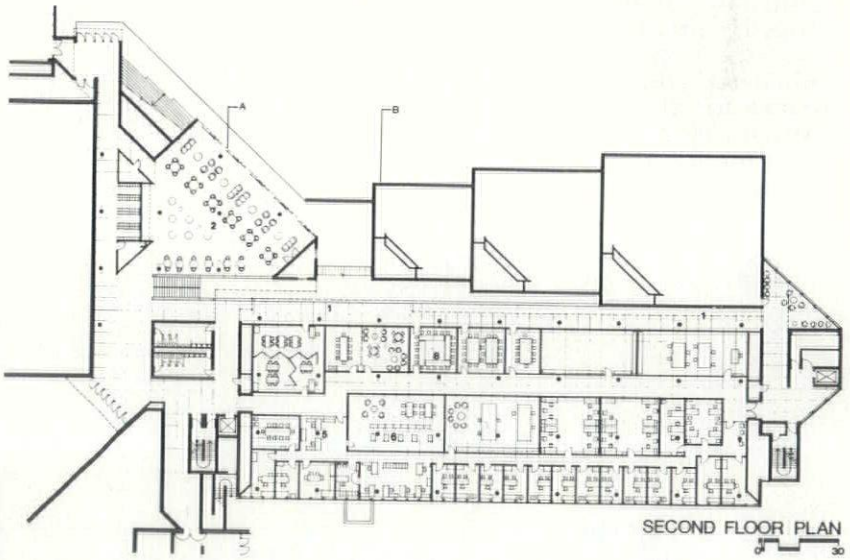
Jury comment

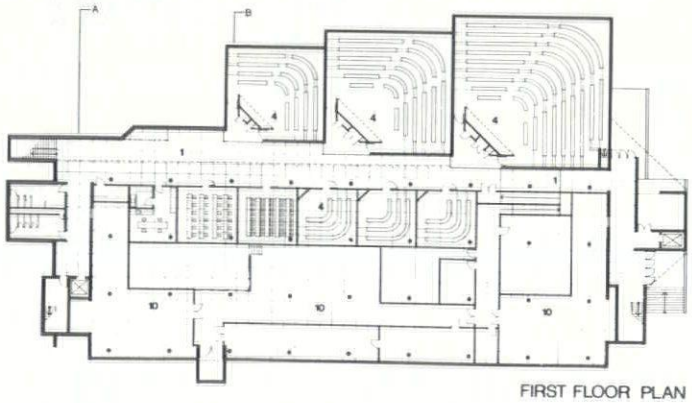












Honor Award

Palace Playground Community Center

Saint Paul, Minnesota

Voigt and Fourre Inc., Architects
Saint Paul, Minnesota

This is a neighborhood playground community center containing a gymnasium with a full sized basketball court, divisible into two smaller courts and useable for other court games (i.e., volleyball, foursquare, shuffleboard, field hockey and hop-scotch).

Other spaces include: (1) warming room for changing skates, a three month activity area; (2) activity room for crafts, games, dancing, exercise, meetings etc.; (3) kitchen in connection with the crafts room and for other community functions such as teas or luncheons; (4) game rooms for skill pool, table tennis etc.; (5) office located to overlook outdoor areas, gym, warming room and game room; (6) auxiliary spaces for showers, toilets, storage, janitor area, outdoor equipment storage and hose storage (for flooding skating rink).

Jim Voigt, architect in charge, stated:

"The community lived with and in a dirty (because it was impossible to clean anymore), worn out (because it was so old), obsolete building for many years. Determined to improve the situation, they found in the HRA a sponsor and also a friendly ear in the Parks and Recreational Department.

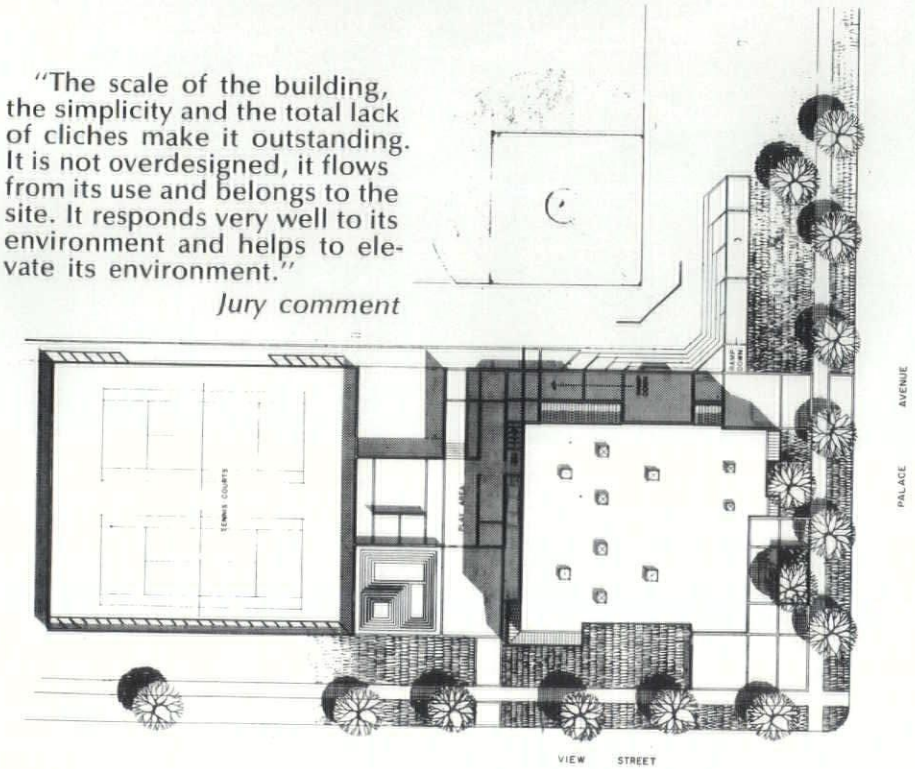
"The program was arrived at after many long, detailed sessions. The success of the project lies not in any great philosophical approach, or guiding force, but in the mundane detail, ground out by many persons arguing, explaining and compromising.

"The result is not a spectacular architectual achievement but a useful, delightful tool in which a program director can direct, a committee can do and a child can be."



"The scale of the building, the simplicity and the total lack of cliches make it outstanding. It is not overdesigned, it flows from its use and belongs to the site. It responds very well to its environment and helps to elevate its environment."

Jury comment



Voigt and Fourre Inc., Architects

Architect in Charge: James D. Voigt
Job Captain: Larry Johnson
Graphic Artist: Joan Strommer
Consultants:
Meisch and Associates, Structural Engineers, Saint Paul, Minnesota
Lundquist-Wilmar and Associates Inc., Mechanical/ Electrical Engineers, Saint Paul, Minnesota

Contractors:
General — George J. Grant Construction Company
Saint Paul
Mechanical —
Rascher Plumbing and Heating
South Saint Paul
Electrical —
Hillcrest Electric Company
Saint Paul

Honor Award

Rockford Road Branch Hennepin County Library

Crystal, Minnesota

Parker Klein Associates, Architects, Inc.
Minneapolis, Minnesota



The Rockford Road Branch Library was authorized by the state legislature in 1969 as part of a long range plan for new libraries for Hennepin County. Located in Crystal, it also serves the community of New Hope and contiguous sections of Robbinsdale.

The three-acre library site occurs directly west of the Crystal City Hall. A major thoroughfare bounds the north property line with residences occurring to the south and west. The land slopes gently from south to north and contains many mature trees.

The client specifically stipulated that "The building must be aesthetically pleasing, compatible with its surroundings and reflect the character of its location in the community while achieving a high level of building visibility to that community." Internally the client requested that the main reading room and stack area be flexible in basic configuration to permit future rearrangements of space. They also asked that a general community meeting room and

"A very friendly building and easy to move through. It has a leanness of form that makes it very attractive . . . The building also expands itself into the neighborhood with the little extras that matter so much . . . The great concern here is for the land."

Jury comment

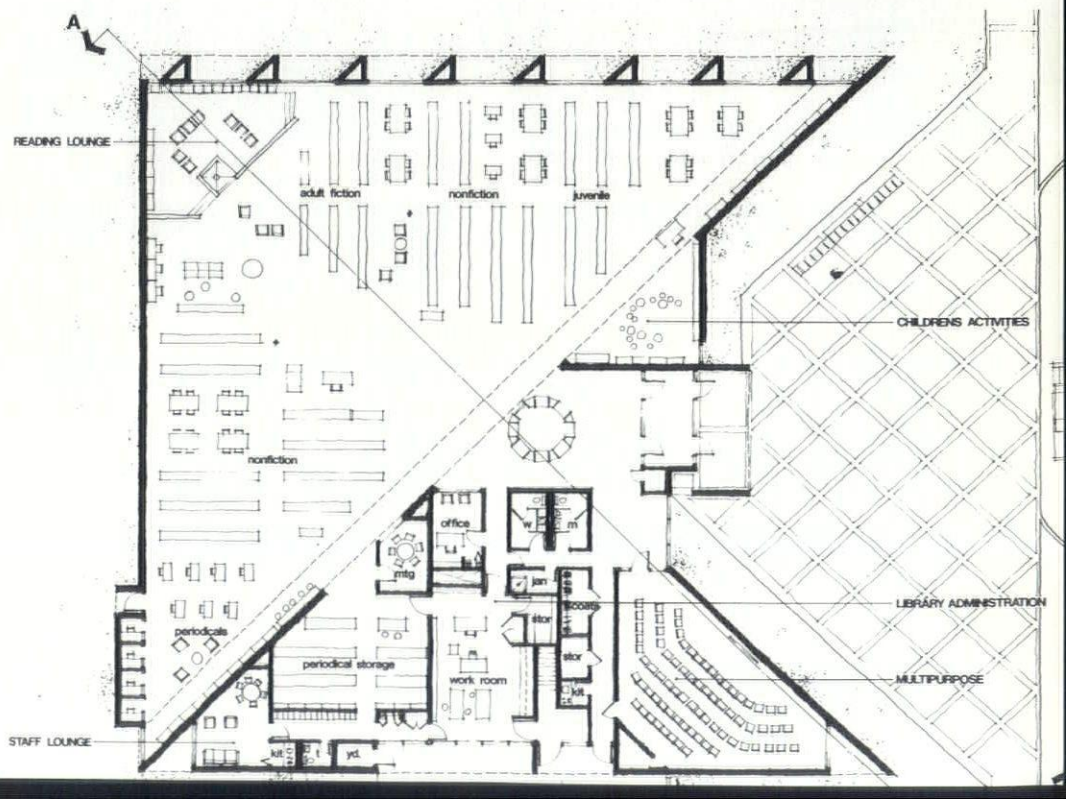
its support spaces be accessible to the public during hours when the library was closed and secured.

The siting of the building and the comprehensive exploitation of the natural amenities contained on the site were well conceived. The northerly portion of the site is preserved as a "mini-park," serving as a transition buffer between the street and the library building.

The building itself, which is essentially a square, has a wedge carved out on the side facing the city hall to form an entrance plaza. This plaza creates a visual and circulation linkage to the city hall.

Internally the plan evolved from a search for the most efficient possible internal functioning. The building is organized into three main building blocks-entrance and community spaces, stack and reading area and library services. These three elements, triangular in configuration, combine to form the basically square configuration of the building. The triangulation is given expression on the exterior by the roof monitor, which cuts diagonally across the square and serves to delineate the functions both inside and out.





Parker, Klein Associates, Architects, Inc.

Design Principal: Leonard S. Parker
Project Manager: George F. Klein, Jr.
Job Captain: James W. Cox
Consultants:
Pace Engineering, Mechanical/Electrical Engineers
Meyer Borgman & Johnson, Structural Engineering

General Contractor —
Kraus Anderson of Minneapolis
Mechanical Contractor —
South Side Plumbing & Heating
Electrical Contractor —
Cramer Electric

November-December, 1973

Honor Award

St. Thomas Aquinas Church

Saint Paul Park, Minnesota

Ralph Rapson and Associates, Inc.
Minneapolis, Minnesota



The architect was charged with the design of a Catholic parish center which would provide the maximum space for the least amount of money. The seating for approximately 1,000 was to be provided, with a small chapel, confessionals, working sacristy, priest and choir sacristies and a small office. Furthermore, it was necessary to build over an existing basement structure that was incapable of receiving additional loading.

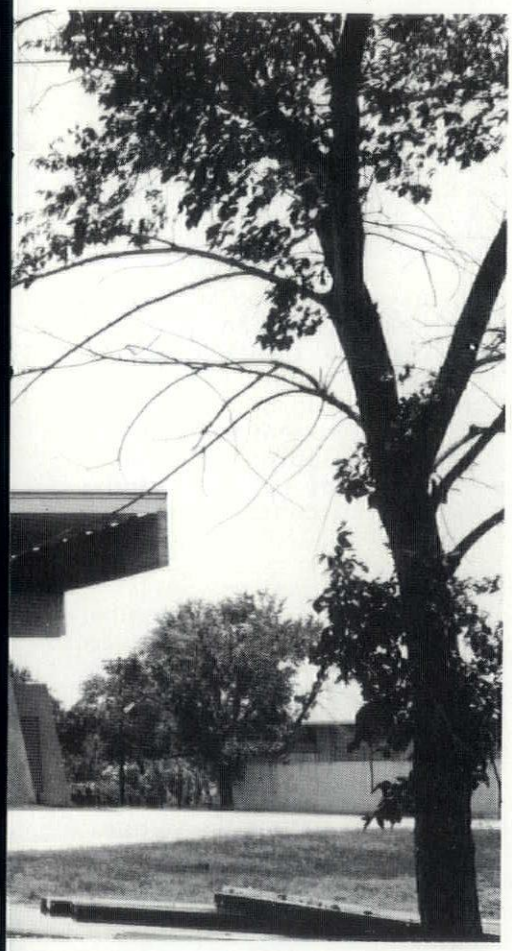
The site, located in a suburb south of Saint Paul, is a level corner lot adjacent to an existing church school, priests' residence and nuns' residence. The surrounding neighborhood is comprised of low single family houses.

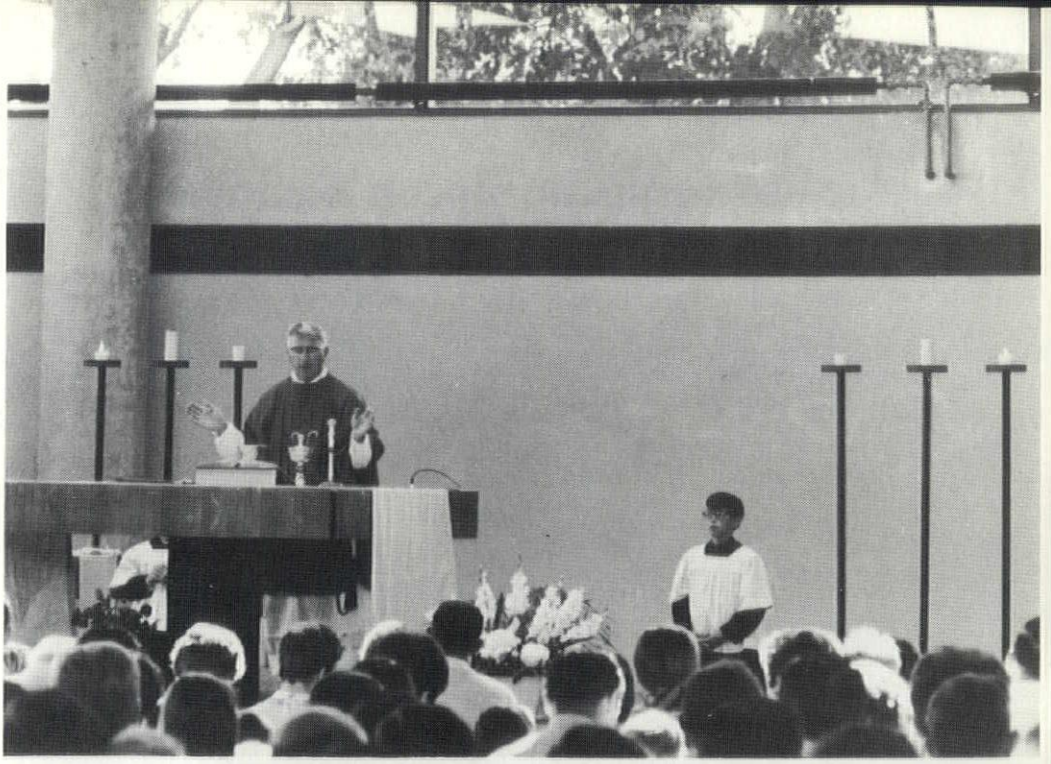
Since the existing basement was not capable of receiving heavy loading, an independent roof structural system of 24" found concrete columns 23' o.c. was used, supporting two double transverse laminated wood beams upon which secondary laminated wood beams of 155' length rested, with wood purlins and wood decking completing the framing. The exterior wall was non load-bearing and therefore was structured, using a steel stud cavity wall frame covered on both interior and exterior surfaces with a rough textured stucco, above which a continuous glazed surface separates the low wall structure from the high wooden roof. An attempt has been made to make evident the separate elements of worship within the unity of the nave space. The request for visual privacy and serenity within the sacramental chapel is provided by a stucco wall similar in height and construction to the exterior wall.

The solution relies on the vast space enclosure and the direct demonstration of the structural system for its aesthetic and architectural expression. Departing from the usual soaring form that is the stereotyped image for a religious building, the center is an architecture of directness and simplicity — and economy.

"It is a very simple, very enticing building . . . An everyday place to worship. All essential elements have been used very quietly. Good architecture."

Jury comment







Associate in Charge:
Richard B. Morrill
Job Captain: James C. Oliver
Consultants:
Levin and Bredow, Inc.,
Structural Engineers
Environmental Engineers, Inc.,
Mechanical/Electrical
Robert F. Lambert, Acoustical
Engineer

November-December, 1973

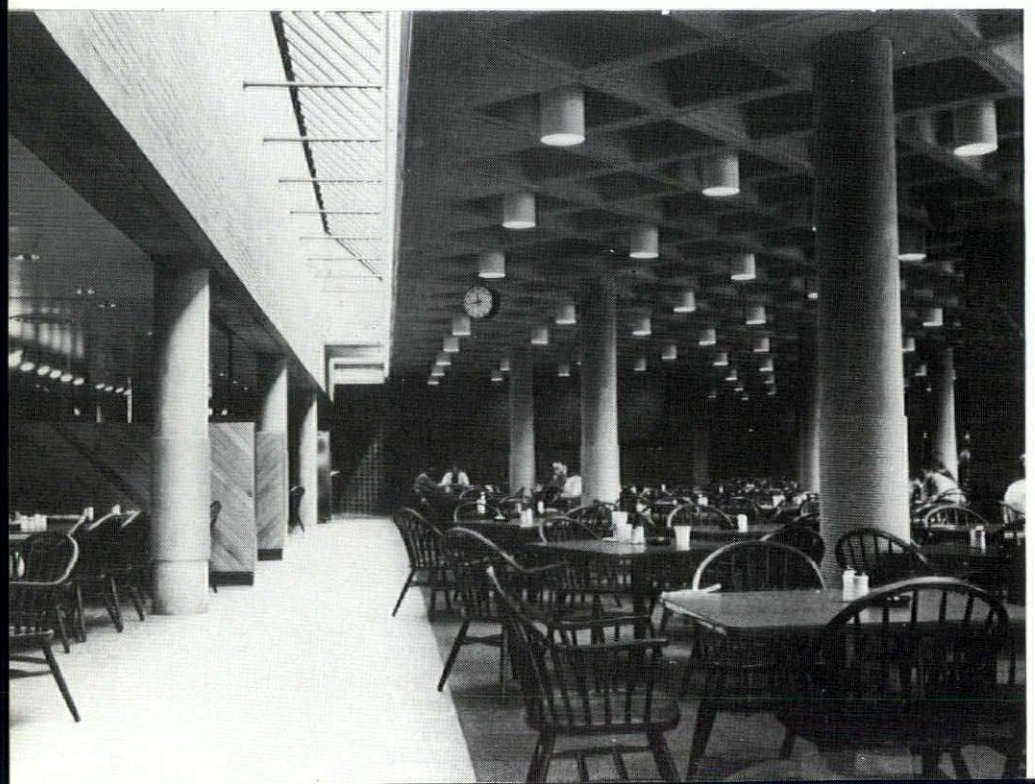
Merit Award

Auditorium/Classroom Building

University of Minnesota
West Bank, Twin Cities'
Campus, Minneapolis

Griswold and Rauma,
Architects, Inc.
Minneapolis, Minnesota





"Fresh and provocative form, it is fun and exciting . . . Space linkage is excellent. Very good detailing and great attention to minor details . . . Clear orientation within the building . . . It does have the quality of a northern building, which is very important."

Jury comment

The Auditorium/Classroom Building, houses an auditorium seating 1200, dividable to 400 and 800. At ground level, below the auditorium and plaza levels, there are student service facilities comprised of a 600-seat food service, a 250-seat study-lounge and concourse lounge facilities.

Formulation of design goals by the architect, to correlate with the emerging campus planning framework and to achieve an effective synthesis with the proposed law school project, influenced the project outcome decisively. Principal factors to be considered included the "pedestrian street spine" concept for the West Bank, the potential for a first segment of the "street" in the Auditorium/Classroom Building, Law School complex, the development of a green space, open to the river on the east side of the site, and provision for future development and interlinkage with a proposed new student center at the bridgehead.

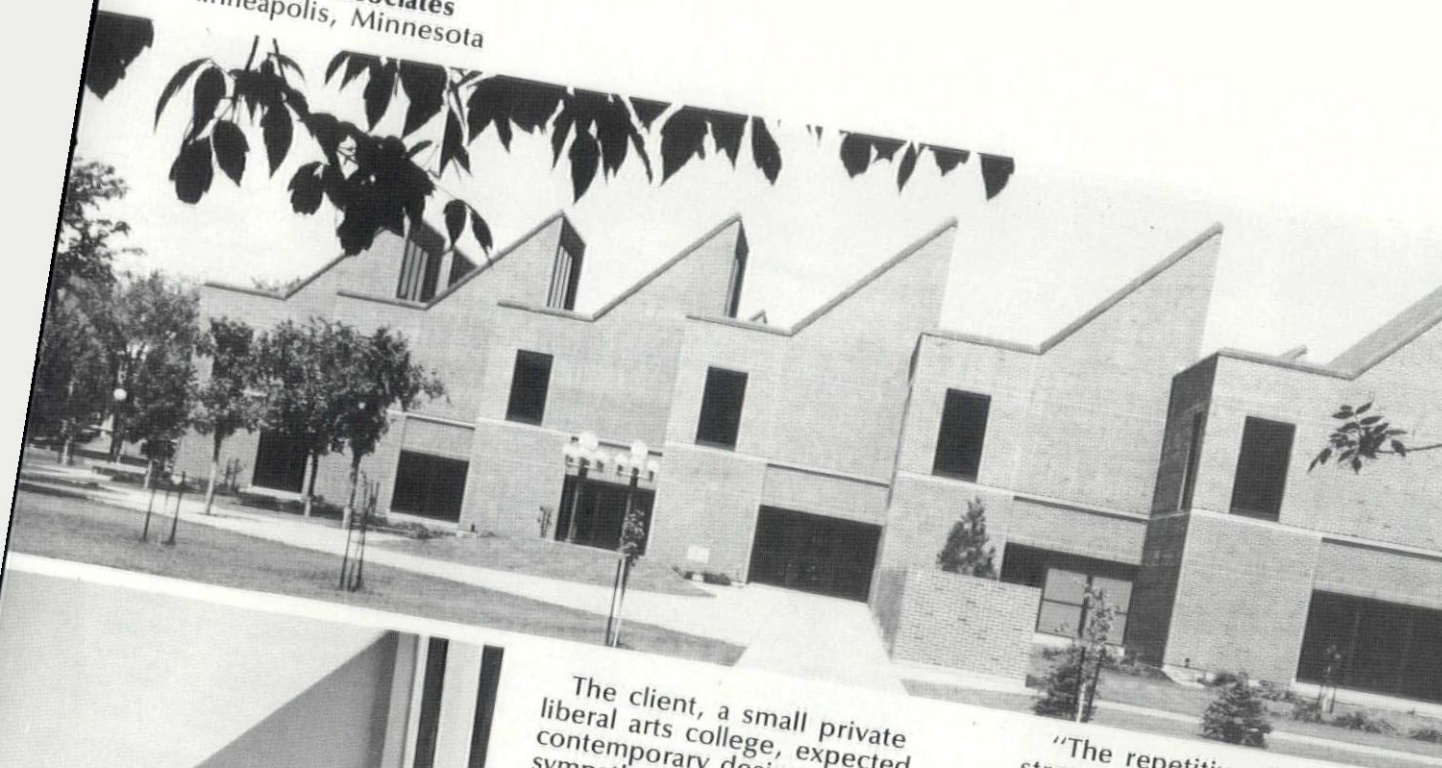
Griswold and Rauma, Architects, Inc.

Principal in Charge: John Rauma
Team Leader: Robert Egge
Consultants:
Meyer, Borgman and Johnson, Structural Engineers
Oftedal, Locke, Broadston and Associates, Mechanical/Electrical Engineers
R. F. Lambert, Acoustics
Master Plan Framework: Hodne/Stageberg Partners

Jamestown College Library

Jamestown College
Jamestown, North Dakota

The Cerny Associates
Minneapolis, Minnesota





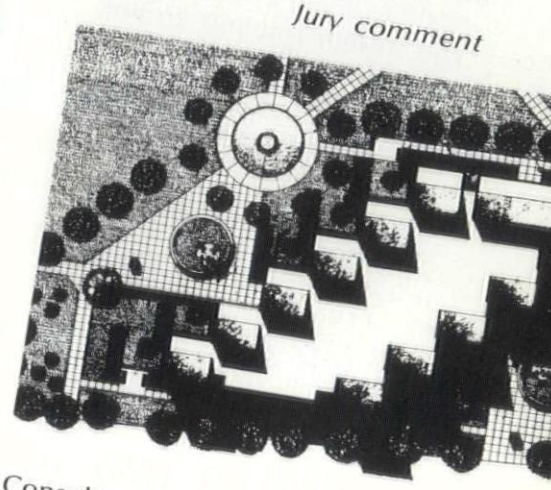
The client, a small private liberal arts college, expected contemporary design to be sympathetic to turn-of-the-century masonry structures on the central ground's periphery. These buildings are constructed with 45' gabled roofs, coped and banded with limestone and articulated with soldier and header brick courses. Later structures on the north and northwest add non-similar horizontal forms, detailing and materials to the assembly of buildings.

The building was formed and located to provide a broad edge for the larger mall space to the south. The staggered elements, turning up to include Orlady Hall, present the sloped back sides of the skylights to this area, now surrounded only by buildings of the same character. The new area to the north is bounded by the vertical faces having the skylight glass at the top in a rigid horizontal and vertical rectilinear pattern. This treatment complements Westminster and Kroese Halls' horizontal expressions.

Circulation is provided through the building by way of an interior street.

"The repetitive elements are strong and interesting. It has fine proportions and good scale. The complex of buildings imposes a theme, the departure from which will demand good substantiation . . . The street could have been more successful; however, it is a very seductive building with good proportions."

Jury comment



Consultants:
Intertec, Inc., Minneapolis, Minnesota
General Contractors:
Moline Construction, Inc.
Jamestown, North Dakota

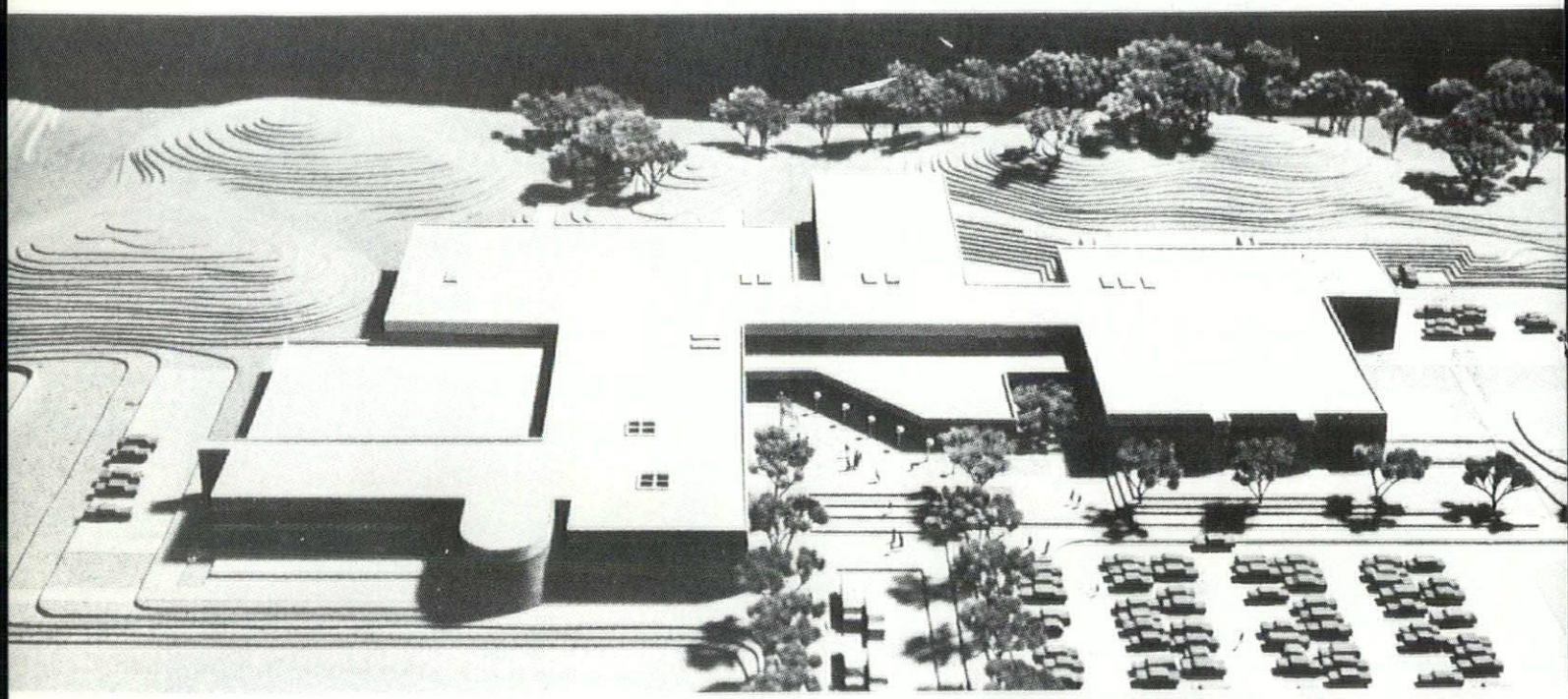
Merit Award

Hopkins Charles A. Lindbergh Senior High School

Minnetonka, Minnesota
Independent School District #274
Hopkins, Minnesota

Hammel Green and Abrahamson

Saint Paul, Minnesota



Excellent relationship between building and site; powerful central space . . .

Jury comment

The design solution groups two levels of departments around a central two-story-high student mall. All departmental spaces are organized around a resource center.

The basic philosophy was to create an attractive, inviting environment conducive to the particular teaching program, new at that time to the district, and a site utilization that maximizes existing amenities as well as physically separates the students and spaces of the three schools occupying the site.

Consultants:
Johnston and Sahlman, Structural Engineers, Minneapolis, Minnesota
General Contractor: Gunnar I. Johnson & Son, Minneapolis, Minnesota



Merit Award

Inver Hills Community College

Inver Grove Heights, Minnesota

Bergstedt Wahlberg Bergquist Rohkohl, Inc.
Saint Paul, Minnesota

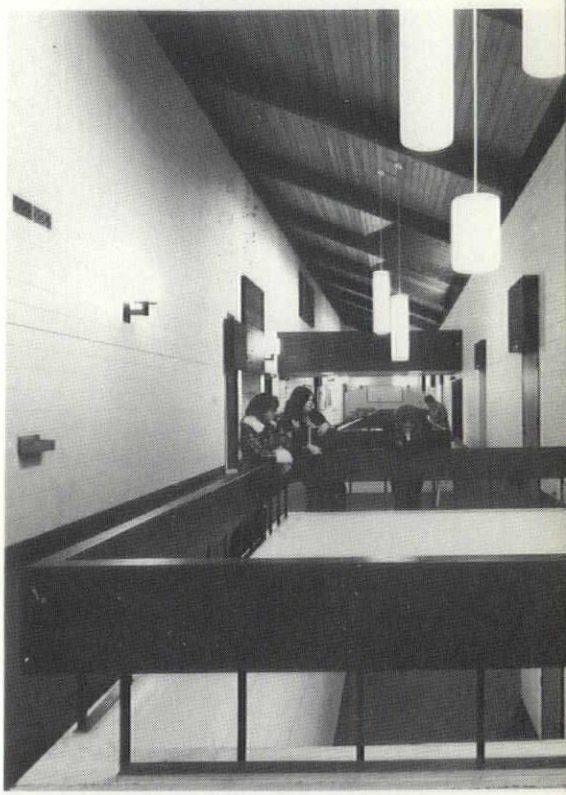
The design team of architects & land planners decided on a group of buildings nestled into the hillsides of a natural valley. This particular area afforded some protection from the elements and, by placing the buildings into the hillside, allowed development of a double-ring is used for building service and provides access to the upper floors of the units from the parking areas. The lower circulation ring forms a desirable central mall at first floor level and is used by students and the community for numerous activities in addition to being the primary circulation area between buildings.

The sloping roofs of the buildings complement and blend harmoniously with the rolling terrain of the site and, along with the natural materials used on the project such as brick pavers in the court, brick exterior walls, shakes and the laminated wood structure, help create the warm character and quiet dignity of the campus.

"Good interplay between the road and the roof. Enticing directness and simplicity. The exterior has a good sense of appropriateness. The interior space linkage is good . . . The exterior brick plaza is very successful. The manner in which the buildings meet the ground and the borders is very successful . . ."

Jury comment

Consultants:
Michaud, Cooley, Hallberg, Erickson & Associates, Inc., Mechanical and Electrical Engineers, Minneapolis, Minnesota
Brauer & Associates, Inc., Site Planners and Landscape Architect, Eden Prairie, Minnesota





Merit Award

Saint Cloud Ringroad and Mall

Saint Cloud, Minnesota

Hodne Stageberg Partners
Minneapolis, Minnesota

"It is right and well done. It is good People Space. A good example of architects' involvement in non-building. Good sense of context. It is remarkable getting anything done at all on this scale considering all the many people and agencies that it takes . . . Tackles the problem of the automobile very well: keeps it out!"

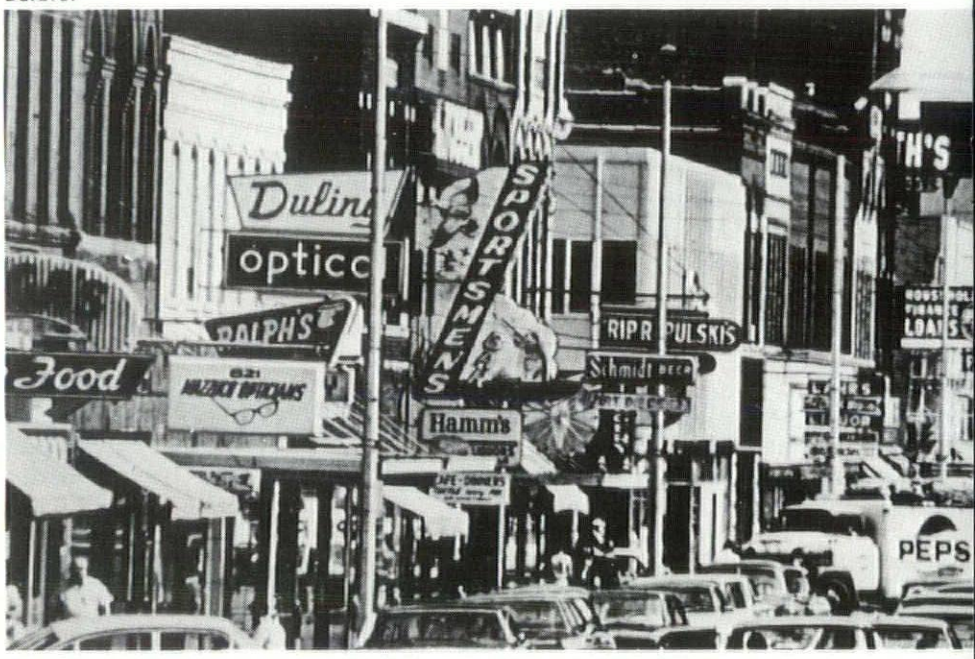
Jury comment

The St. Germain Mall and partial cross streets are totally developed for people places, allowing uninhibited movement. A soft approach to the mall design permits much of the mall and budget to be devoted to mature trees and green knolls for casual use. The ground plan is manipulated subtly with a running geometric pattern of St. Cloud granite with larger areas of exposed local aggregate. Allowance was made for fire and other emergency vehicles. The combination of earth mounds, lighting and banner poles creates spaces for people activity, a major fountain, a focal piece of sculpture and merchant's displays. Graphics are applied to a series of informational kiosks, bus shelter and a major clock tower.

The solution highlighted above is a result of successfully bringing together the complementary disciplines of architecture and urban planning to achieve environmental objectives. Related disciplines such as transportation planning and landscape architecture played a vital role but were clearly supportive to the architect/planner combination.

The project was financed by a HUD grant and assessments on benefitted downtown properties.

Before:



After:



JOHN HEGER TALKS GLASS LIKE AN ARCHITECT.



Owner: IDS Properties, a wholly owned subsidiary of Investors Diversified Services, Minneapolis
Architects: Phillip Johnson and John Burgee, New York; Baker Associates, Inc., Minneapolis
General Contractor: Turner Construction
Glazing Contractor: Flour City Architectural Metals, Minneapolis

We at LOF would like to introduce you to our district architectural representative, John Heger. Since his move to the Chicago office early in 1972, John has become a member of the Producers' Council.



Before joining LOF, John earned a Bachelor of Science in Architecture from Ohio State University and was a member of the student chapter of the A.I.A. So he talks your language.

John believes in working closely with architects on any project, keeping your designs and clients' needs in mind every step of the way. And he'll be able to advise you as to which LOF architectural glass product will best meet your specifications.

The building shown here is one we'd like you to become acquainted with, too. It's the IDS Tower in Minneapolis. Its unique outline both dominates and reflects the Twin Cities' skyline. The glazing utilizes Thermopane® insulating units constructed with Vari-Tran® reflective glass. The high reflectivity of Vari-Tran reduces glare and solar heat gain, thus lowering air-conditioning costs. Thermopane units reduce heat loss, lowering heating costs. And that effects a total year-round energy conservation package.

It's worth a good look. And if you have a design problem that needs a unique solution, it's worth a call to John Heger at (312) 236-2490. Libbey-Owens-Ford, 10 S. Riverside Plaza, Room 822, Chicago, Illinois 60606.

LOF

Saint Paul Students Explore Their Architecture and Environment

By Robert Levin

Last year the Minneapolis Institute of Arts Architecture Department began work with the St. Paul Schools to bring the potential of the city as a learning resource into the traditional classroom. We wanted to make a connection between the new approaches to learning about the urban environment and the poeple directly involved in teaching.

With the help of supportive school administrators and some energetic and creative teachers, our experiment was successful. Students surveyed neighborhoods, observed buildings and spaces and public services, photographed noteworthy structures, built models of real and imaginary habitats, began to understand the relation of politics and economics to urban form, planned cities, learned reading and writing and finally put together a popular exhibit of their work entitled "What Is St. Paul? — Explorations of the Urban Environment by Students of the St. Paul Public Schools."

One purpose of our program is to continue to suggest possible activities for interested educators. With this in mind, I would like to emphasize several operating principles which helped us in our adventures:

Experts — architects, volunteers, special educators, consultants, etc. — who helped in the classrooms, tried to avoid giving out packaged "expertise." Rather, teachers and students took the initiative and learned by doing. The experts were there to help solve problems, to suggest ways and materials, not to tell people how and what to do.

It was intended that all involved in this learning process would progress from learner/discoverers to teacher/communicators. Teachers (learners) in workshops realized that their learning activities were to result in curriculum materials (slides, maps, etc.). Also, students in their projects were recording their discoveries in communicative forms — photo essays, graphics and models. Knowing that their efforts would be used to further inform (teach) the general public (the audience at their exhibits and the readers of their published reports) gave the students' work a meaning beyond their classrooms.

We tried to keep all teaching of ideas and skills as direct and participatory as possible. Instead of just showing or telling teachers and their students how to start a model, take a photo, make a map, etc., we insisted that, after our demonstration, they try doing what they had just seen done. In this way ideas and projects that appeared complex and inaccessible became less so.

Money and/or materials for projects must be considered. The kinds of materials used in the projects were inexpensive but necessary. Also, creative thought can find materials in unlikely places — but plan for your needs.

Some of the people who helped make our experiment possible and successful are Mrs. Geraldine Kozberg, Supervisor of Humanities Curriculum for the St. Paul Schools, Dr. George Young, Superintendent of St. Paul Schools, Malcolm Lein, Director of the Minnesota Museum of Art Scott Helmes, Susan Christopherson, Steve Weeks, Patrick Fleetham, Anne Weinauer and Mike Kinney. I would especially like to thank and congratulate the participating teachers and students:

Delores Pataalo, Fifth grade class in Mound Park Elementary School
Wes Johnson, Sixth grade class in Harrison Elementary School
Charles Luckey, Seventh grade core class in Battle Creek Junior High School
Kurt Smith, Seventh grade core class in Marshall Junior High School
Anna Marie Ettel, Seventh grade core class in Marshall Junior High School
Dorothy Orput, Seventh grade art class in Ramsey Junior High School
Jack Schlukabier, Ninth grade core class in Ramsey Junior High School
Joe Nathan, Ecology Class in St. Paul Open School
Kathy Campbell, Commercial art class in Harding High School
(All for the school year, 1972-1973)

The following descriptions of two of the projects, include comments by the participating teachers. We are publishing a workbook based on last year's activities. Those wishing more information about this book can call the Architecture Department of the Minneapolis Institute of Arts (339-7661).

We are continuing our program this year with schools in St. Paul, Burnsville and Minneapolis. By working directly with those involved in teaching young people, we hope to create an increased awareness of architectural form, environmental quality and the processes of urban life and change. The Minnesota Society of Architects and the Community Design Center are assisting in this year's program, which has been partly funded by the Minnesota State Arts Council.

Robert Levin is Curator of Architecture at the Minneapolis Institute of Arts.

Environmental Design: Learning to use the City as a Creative Resource

Harding High School Senior High

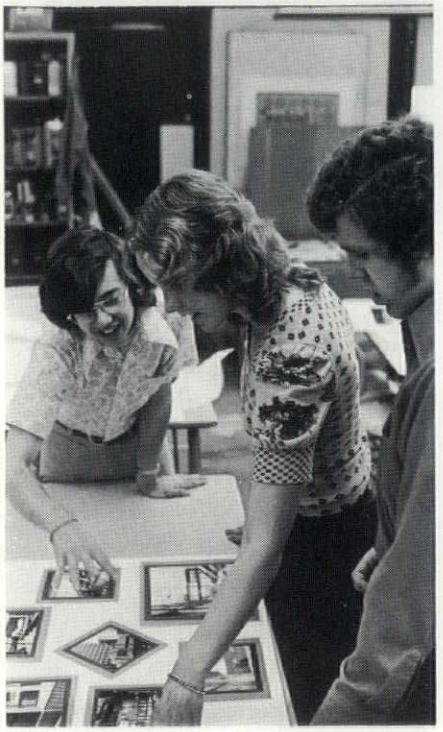
Our perception of the city is a jumble of sights, sounds and motion not often associated with the development of aesthetic values. To derive any aesthetic pleasure from our experience of the city, we must learn to see it creatively. The students in a senior commercial art class taught by Kathy Campbell tried to develop an ability to "see" the city differently and, through their changed perception, to use the urban environment as a source of inspiration for creative work in photography, drawing and design.

Kathy Campbell had several goals in mind when she decided to use environmental design as the focus for the photography unit in the commercial art class she teaches. She wanted the students to develop some very specific skills in photography, publication lay-out and graphic design but she also was concerned with increasing their general visual awareness. In an informal survey she took before the work on the environmental design unit began, Ms. Campbell queried the students as to how they felt about downtown St. Paul. Their answers reflected a sense of boredom, a sense that there was little that was of interest to do or to see.

As they began to work with the city as a subject, however, they became more inquisitive and more positive.

This change in perception, this realization that "there is more to this place than meets the eye," began during photography field trips in which Ms. Campbell encouraged them to capture a sense of the people,

(continued on page 293)



Harding High School students mount a display.

The City Systems: Looking Above and Below the Surface to See How Things Work

Mounds Park Elementary

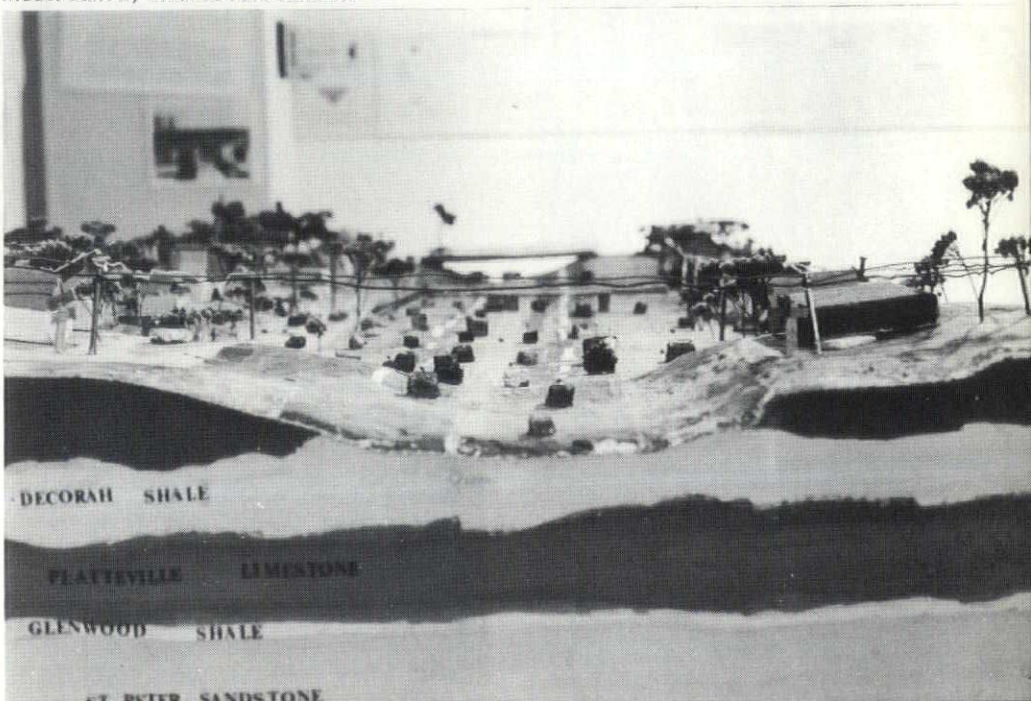
The city of streets and buildings that we see every day hides an intricate underground system of pipes, wires and cables. The students of Dolores Pataalo's fifth grade class tried to discover how the underground city relates to the visible environment as part of a project to learn more about their neighborhood.

By studying the topography and underground infrastructure of their neighborhood and also taking a closer look at the blocks in which their own homes were situated, the students gained a better understanding of the complex processes that occur in a city. By looking for things that they usually did not see, they learned new ways of looking at their environment.

Because the part of the city that part of this project dealt with is usually hidden from

(continued on page 297)

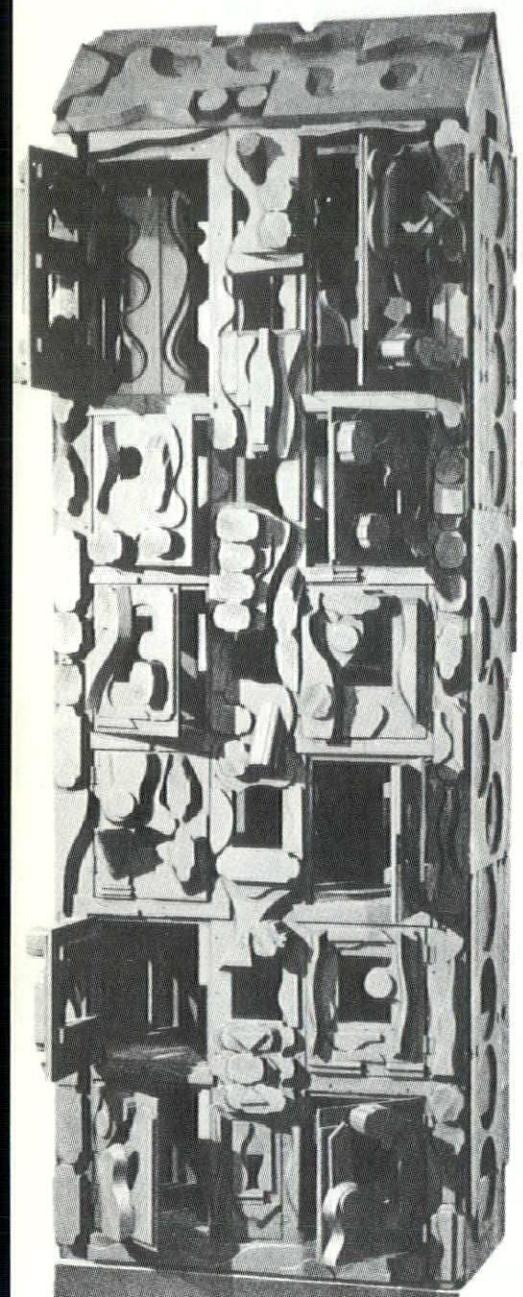
Model built by Mounds Park students.





An Architect of Shadow

By Connie Goldman

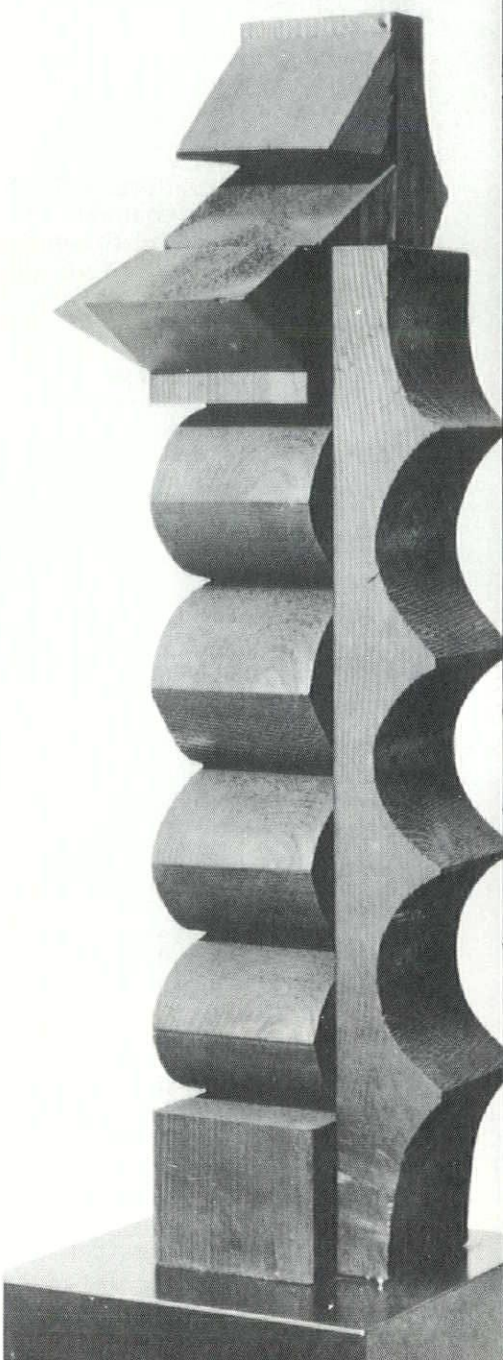


Dream House XXXII

A large-scale exhibition of wood sculptures by Louise Nevelson opened this fall in Walker Art Center and runs through December 31. The exhibition, which documents the development of major formal themes in Nevelson's work over the past two decades, includes 88 works from museums and private collections.

Louise Nevelson was born in Russia in 1900, studied painting at the Art Students League and with Hans Hofmann in Munich. Still a painter, she assisted Diego Rivera on WPA mural projects, then turned increasingly to sculpture. Her early works, from the 1930's through the mid-1940's, were the "walls," consisting of monumental arrangements of numerous boxes and columns. These cellular structures average nine feet in height and vary from six to 18 feet in width. At first Nevelson's walls were exhibited as part of larger environmental pieces that included columns and reliefs; later, during the 1960's, the "walls" were constructed to stand as objects in themselves.

Works representing all these major categories are included in the Walker-organized exhibition, which will travel to the San Francisco Museum of Art, the Dallas Museum of Fine Arts, the High Museum of Art in Atlanta, William Rockhill Nelson Gallery of Art, Kansas City, Mo., and Cleveland Museum of Art. ■



Young Tree XIX

My meeting in the spring of 1971 with sculptor Louise Nevelson turned out to be more than I bargained for. In fact, it almost turned out to be more than I could handle. Now don't misunderstand. I was ready for her. I had prepared for the interview in the appropriate manner. I read all the publicity releases, read and re-read the facsimile copies of magazine and newspaper articles, had seen and appreciated an exhibit of her work and had geared myself to meet a self-contained, self-assured, self-sufficient artist and woman. My tape recorder had new batteries, I was relaxed and on time for my appointment; the assignment director at KSJN said I could have an extra day to prepare the program for broadcast. All was well. I looked forward to an "interesting interview." It ended up being a good deal more than that bland description implies.

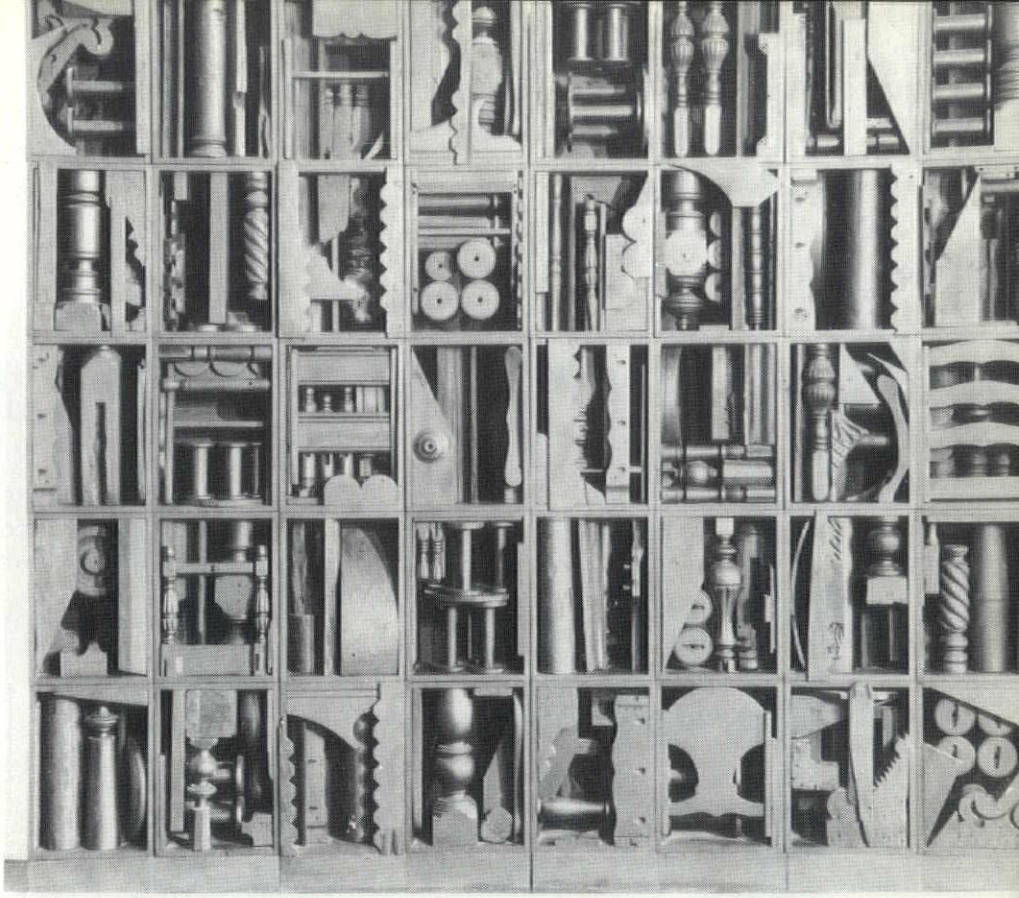
Louise Nevelson is an experience — a happening — a force. She's dynamite, firecrackers, deep rivers, straight arrows. Her voice is mellow, deep, punctuated with inflection. It fills the room, including the corners.

Goldman: Miss Nevelson, I read in this article (pointing to the N.Y. Times Magazine) that you are deeply interested in what makes people tick. Do you think that. . . .

Nevelson: (interrupting forcefully) Why I never said that! I'm not interested in people. I'm busy, doing my work in my studio. I'm not that concerned, really, deep down, with people and their observations. I'm concerned with me and my observations. You don't take the evaluation of other people about yourself. You take the evaluation of yourself, for yourself. Those people who are intimidated by others don't deserve any more than they're getting. If people say that you're selfish and self-centered you must realize that these people are very limited. If they were a little deeper, they would realize that your life is yours alone and. . .

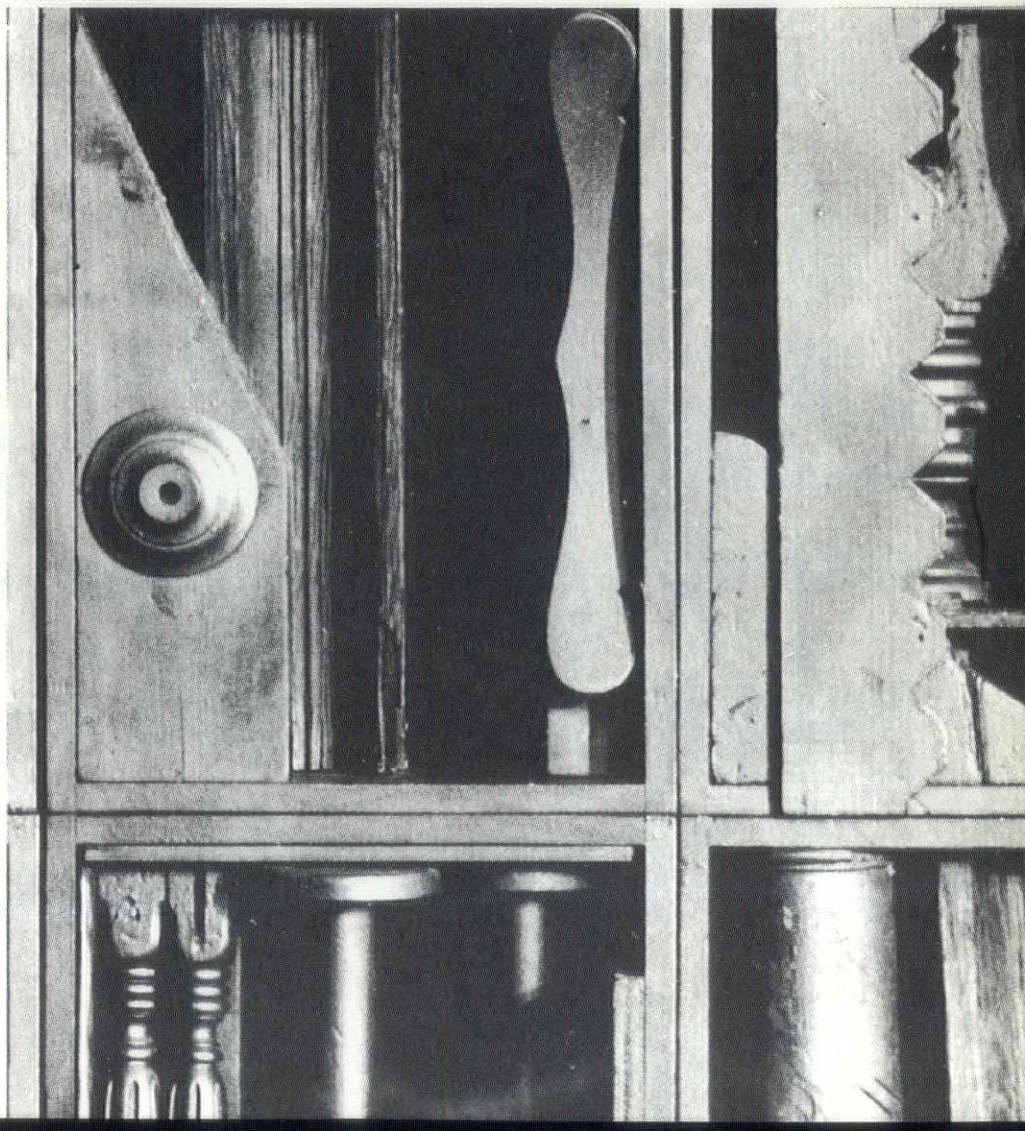
(continued on page 300)

The material in this article comes from broadcasts aired on KSJN-FM. Connie Goldman is a reporter-producer on the news staff of Minnesota Educational Radio.



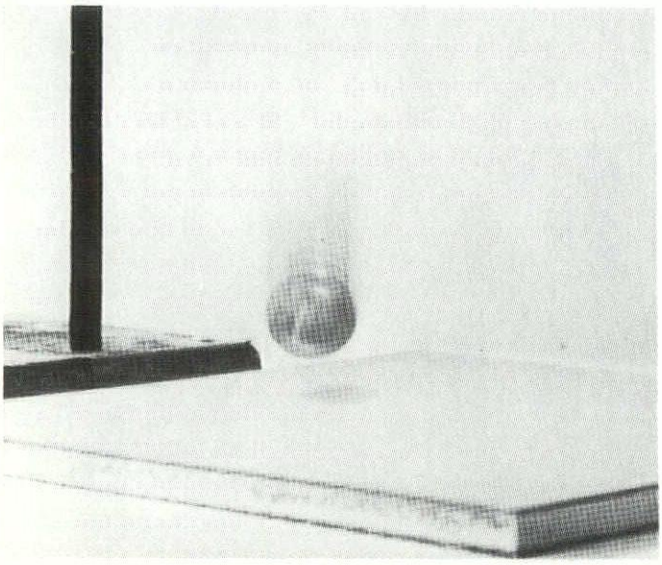
Tirle I Tide

Detail of Tide I Tide



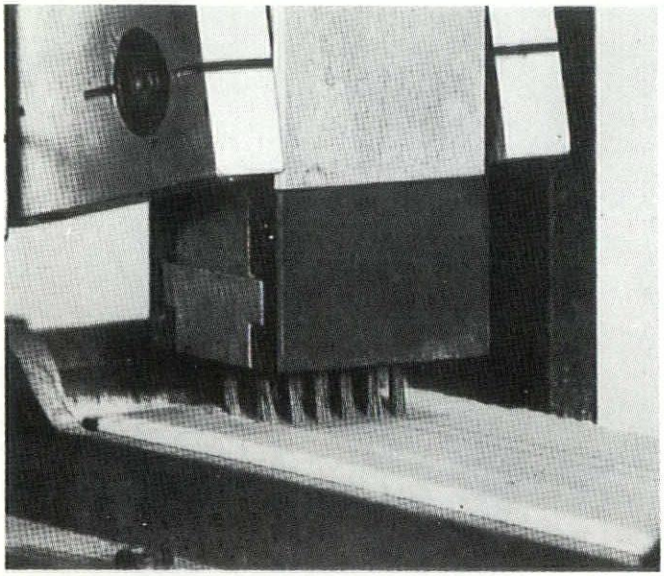
It's modern . . . It's conventional . . . It's "SUPERW

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Veneer Plaster offers all basic advantages of plaster at a minimum of cost over ordinary surface systems.

- **3 DAY COMPLETION TIME**

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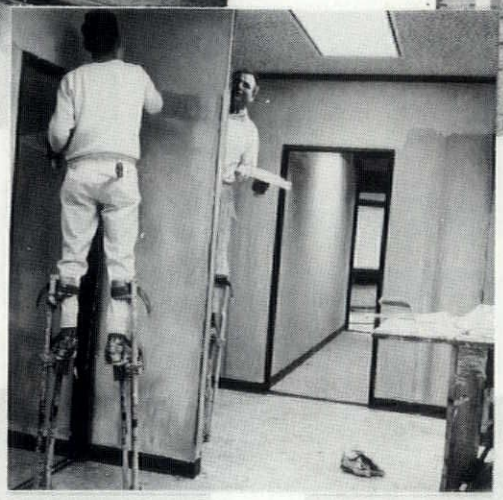
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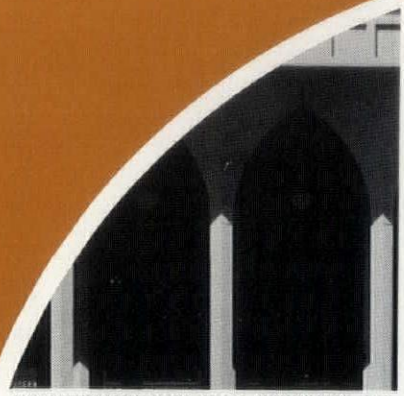
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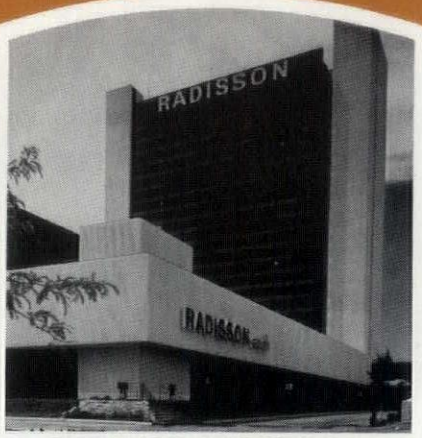
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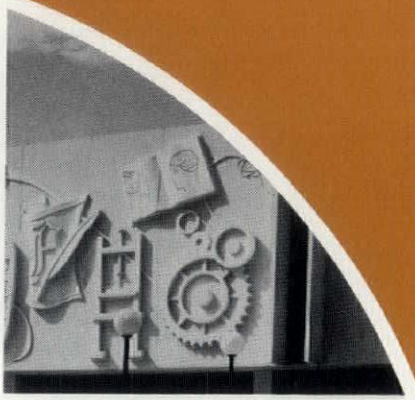
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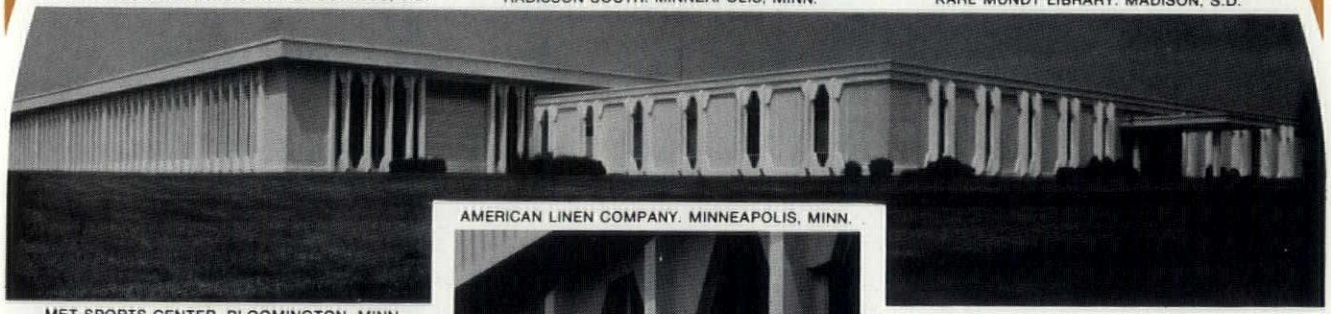
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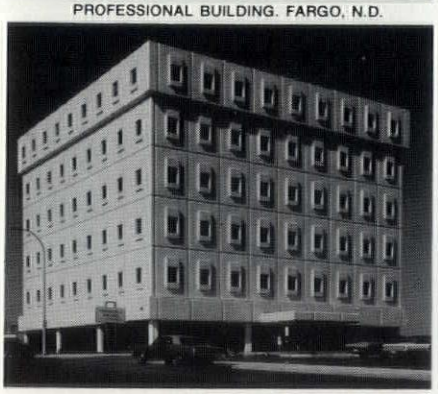


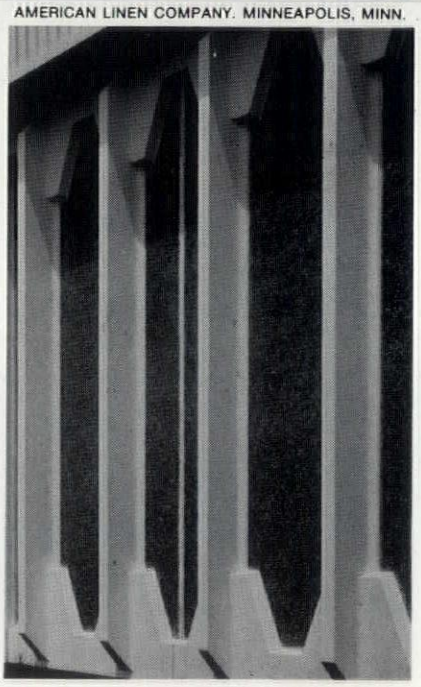
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MINNESOTA ARTS COUNCIL

(continued from page 260)

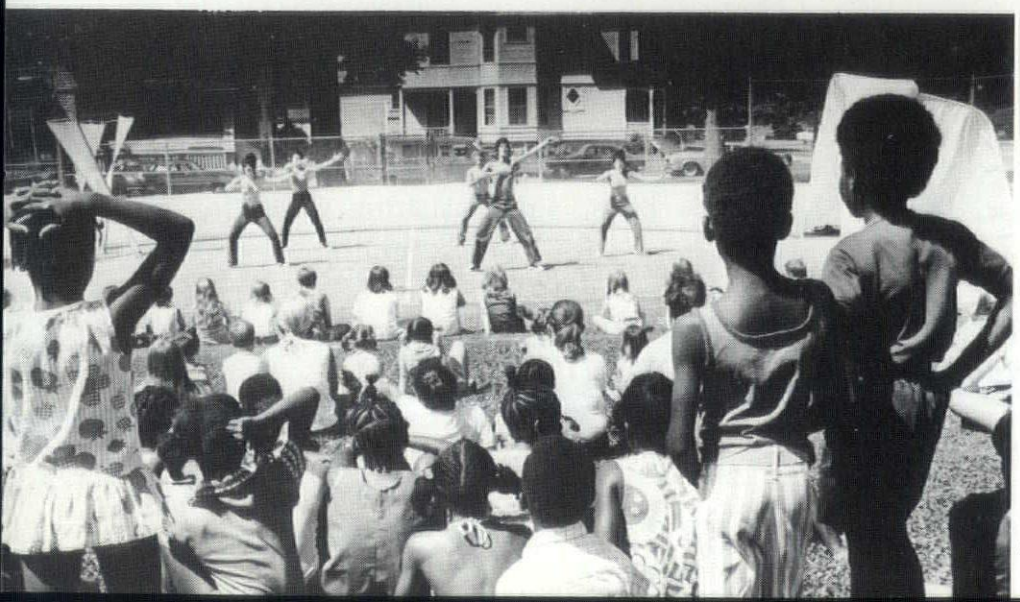
attempt to bring the Twin Cities' professional organizations to communities throughout Minnesota. When this seemed impossible for either artistic or financial reasons the council provided student ticket subsidies which enabled young people and teachers to travel to the Twin Cities and for a minimal ticket price attend the Guthrie Theater.

During the major American Indian exhibition, organized by Walker Art Center and The Minneapolis Institute of Arts, the council provided funds to bus young people from the Indian reservations throughout the state to attend this exhibition, which was impossible to take on tour.

Approximately 65% of the council program budget has been spent in out-state Minnesota the past years. The council provided civic theaters and local symphonies with needed funds to engage professional artists and musicians for short residencies, to provide technical assistance in developing audiences, to study renovation of facilities for the arts and to assist them in securing the services of the professional resources available in the state.

The council has also been able to assist schools in securing artists in residence, usually for short periods of time. However, in Eagle Bend, Minnesota, an artist is now in his third year of residence. The program was jointly funded by the Eagle Bend public schools, the New Careers program and the Minnesota State Arts Council. In the current year Pat Redmond has been hired by the Eagle Bend public schools as an artist in residence. This is the kind of program the council would like to see happen in dozens of communities in the state.

In a major new attempt to find more significant and effective ways to assist communities the council has been exploring the possibility of regional councils and is currently funding two regions, one in Southwest Minnesota and one in Southeast Minnesota, as pilot projects. Funds were made available to develop regional resources and programs, to encourage new ways for the local resources to service their communities and in general provide local input into decisions as to how funds should be spent in



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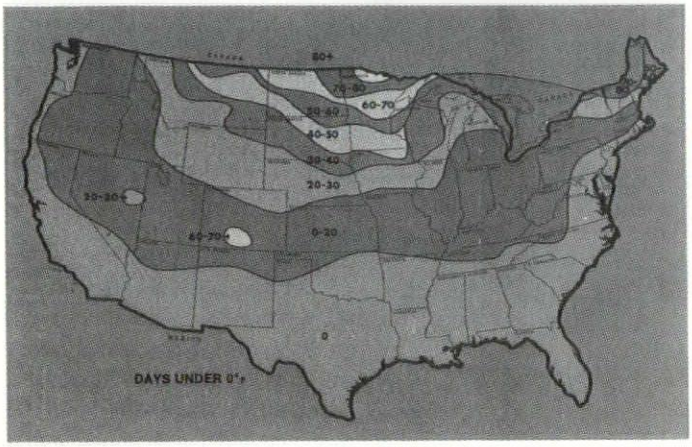
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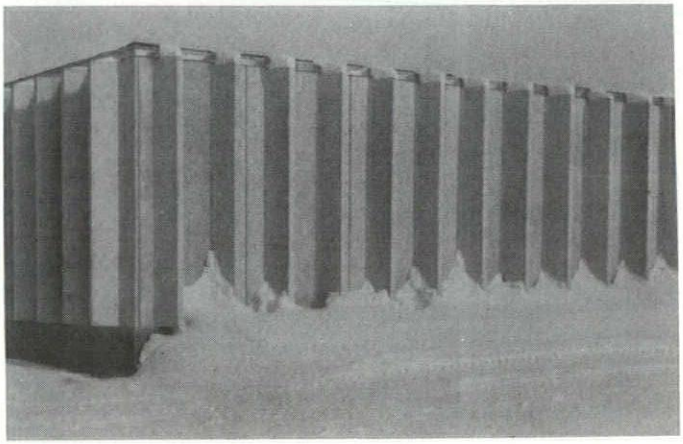
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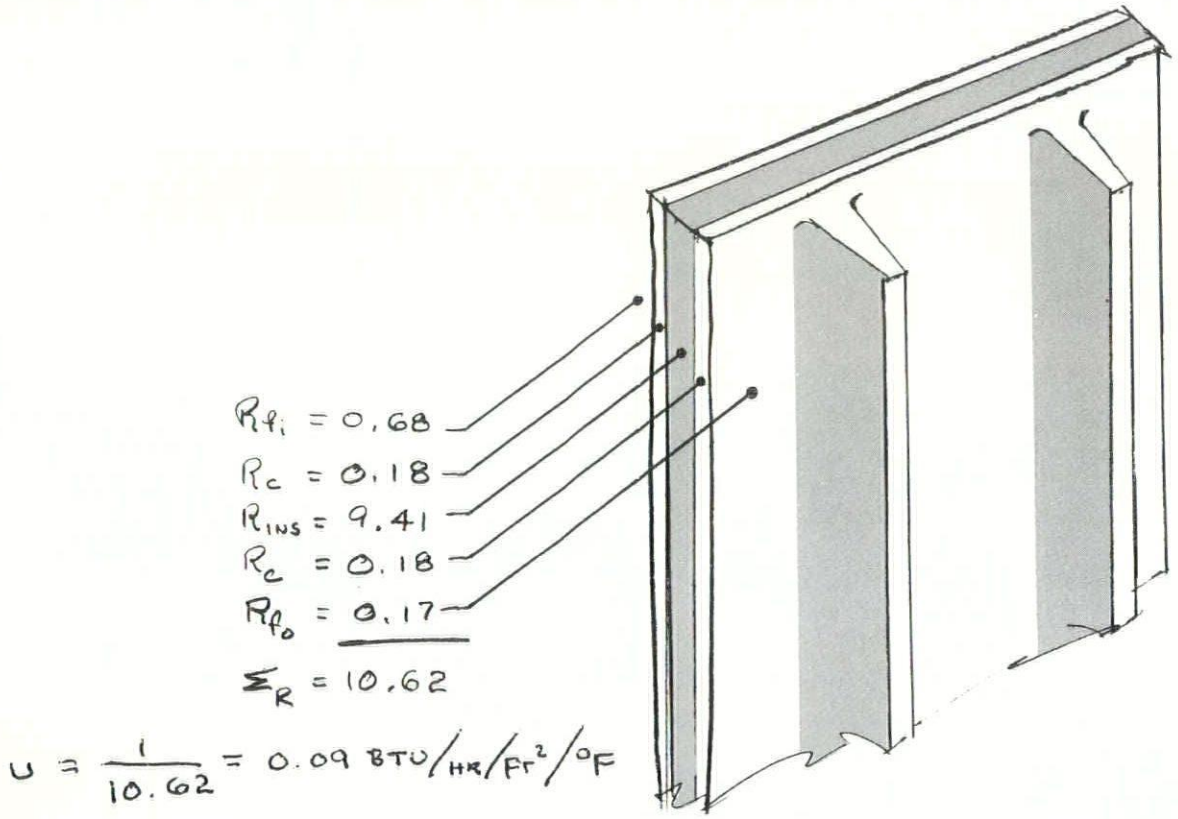
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the communities.

A different kind of regional program is being developed involving the five-state Upper Midwest region consisting of North and South Dakota, Iowa, Wisconsin and Minnesota. Recently the National Endowment for the Arts funded a full-time regional development co-ordinator. His responsibilities include coordinating touring by professional cultural organizations throughout the five-state area, stimulating local activity and serving as an advisor and consultant in developing arts programs in the Upper Midwest. His first job was to implement two residency programs funded by the endowment, including four one-week residencies by the St. Paul Chamber Orchestra and three one-week residencies by the Children's Theater Company. It is hoped the regional program will significantly increase artistic activity and quality throughout the region and will particularly help many of what are now considered Minnesota organizations to become regional resources. The Minnesota State Arts Council was the agency which developed this concept and sought and secured funds from the endowment to support it. This is only one of the many special projects staff members help develop and then actively seek support.

During the past several years a wide variety of special projects has been developed and successful fund-raising by the council has enabled many programs to be implemented. Examples include a grant to support the Children's Theater Company's Performing Arts School; funds for a mural project at the Afro-American Center in Minneapolis; grants to tour the Minnesota Orchestra and national dance companies regionally and within the state; a grant from the endowment to assist the council's new architecture program; assistance to place an arts advocate on the planning team of the new town in-town, Cedar Riverside; funds for dance residencies in schools in Minneapolis, St. Paul and Duluth; and a grant to assist the Hennepin County Commissioners secure a major sculpture for the new Government Center in downtown Minneapolis.

Advancing, encouraging and assisting the arts in the state of Minnesota takes many forms and the council is continually seeking new and more effective ways to implement its charge by the legislature. Entire areas, such as film, video, cable television, have scarcely been touched by the council but with additional funds to implement programs these are very much in the minds of the staff. The council is actively exploring ways to coordinate its activities with other state agencies such as the Aesthetic Development Program, the Corrections Program with its Arts in the Prison ESEA Title III program, the Bicentennial Commission and the Minnesota Historical Society, as well as continuing programs with the Office of Education, state colleges and the University of Minnesota.

The State Arts Council: what is it? The foregoing description may answer some of that question but not all of it. The State Arts Council exists to serve the people of Minnesota, to provide some of the amenities of life which humanize us and to remind us that governments are for the people, to generate life, liberty and the pursuit of happiness and to enrich the spirit. Probably art can't do all those things, but it can do some of them. ■

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$$H_t = \text{Area} \times U \times (t_i - t_o)$$

Assuming a wall area of 10,000 square feet, inside temperature of 68° F and outside temperature of −20° F, the formula becomes:

$$H_t = 10{,}000 \times U \times [68 - (-20)]$$
$$= 880{,}000 \times U$$

Therefore, various walls can be easily compared:

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$H_t = 880{,}000 \times .32$

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$H_t = 880{,}000 \times .47$

= 413,600 BTU per hour heat loss **(47% MORE LOSS)**

8" Concrete (U = .58)

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DESIGN WITH AGLITE — THE INSULATING MASONRY

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(Continued from page 281)

activities, buildings and streets of downtown St. Paul through the medium of photography. They saw that the city at least provided many opportunities for interesting, unusual photography.

After this introduction, members of the class changed their focus somewhat by doing a design resources inventory.

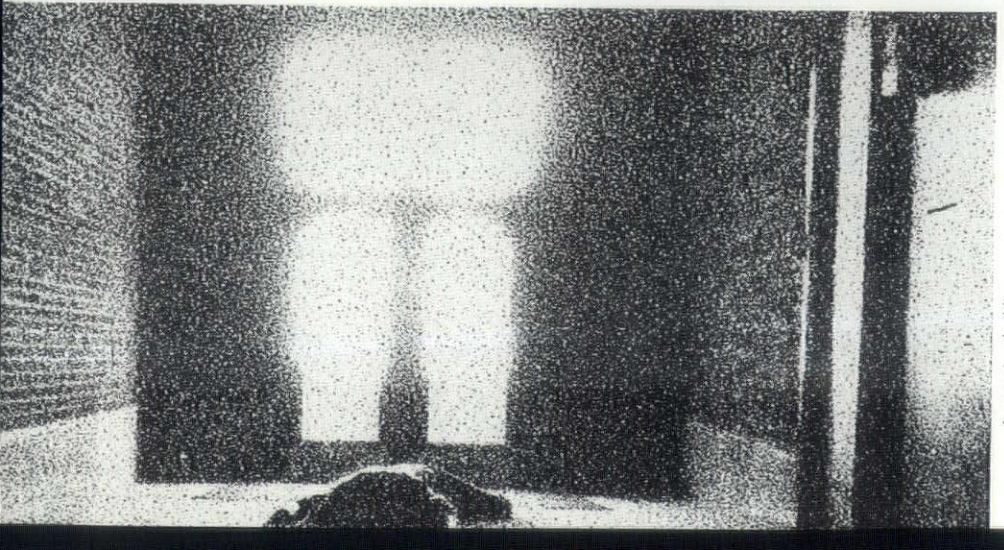
"Each student was supposed to look at a particular aspect of the city, something he hadn't seen before. It could be as big as a neighborhood or as small as an alleyway or even light fixtures. The student could choose to approach his particular subject aesthetically, analyzing color, texture, pattern, shape and rhythm. He could also choose a more practical approach, looking to see how objects like street furniture serve the people who use them."

This design resources inventory resulted in an illustrated guidebook for a walking tour of the city. The process of bringing together the materials they had developed as individuals helped them learn and use the principles of graphic design, including lay-out, lettering and illustration. Some of the students went a step further in the design process to suggest changes in the existing urban environment that would enhance either its appearance or its function. Among the design proposals were a park created from a vacant lot, an elevated bikeway and furturistic building designs. Because of the enthusiasm with which the students greeted the project, Ms. Campbell feels that they could have been more involved in the planning of the entire unit.

"It would have been more valuable for the students to have been presented with the idea of the city and to have developed their own projects around that theme."

During the course of their work on the various aspects of this exploration of environmental design in the city, the students gained many skills, including experience with various photographic techniques and the ability to use the darkroom, which was built in connection with the project. In addition they learned something new about the creative process. Kathy Campbell felt that this discovery process was the most valuable aspect of their work.

"When they came back from their trips downtown, they would tell me about the interesting staircase or fire escape they had found. Because of their greater initial awareness of the aesthetic function of buildings, this exploration and discovery process was very exciting for them and gratifying for me. They began to learn that you can't accept something only as it appears on the surface, you have to look for it." ■



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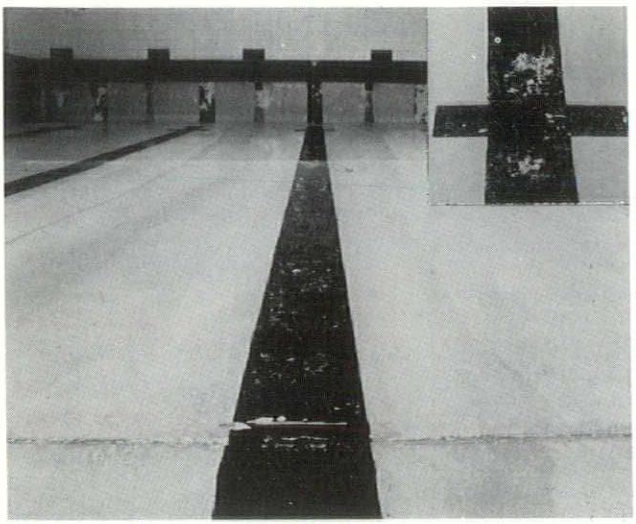
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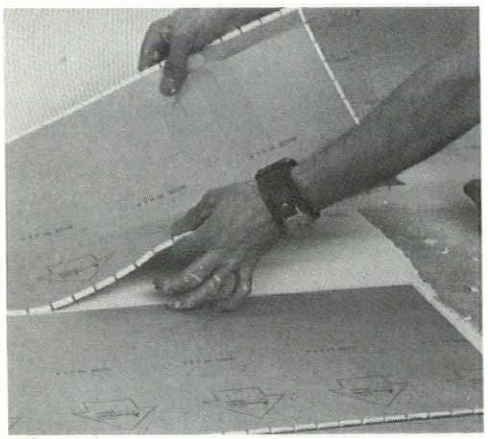
Before – pool surface is cracking and peeling (see inset). Pool needs daily cleaning and filtering system maintenance once a week.

CERAMIC TILE ELIMINATES HIGH COSTS OF SWIMMING POOL MAINTENANCE.

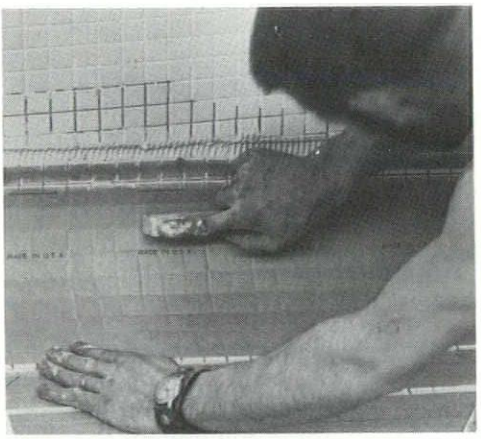
That's what officials at Park Senior High School, Cottage Grove, Minnesota, concluded when they totaled the cost of maintaining their painted pool from 1966 to 1972.

The maintenance and contracted work included sandblasting, painting, cleaning paint chips from the filtering system, daily pool cleaning, etc.

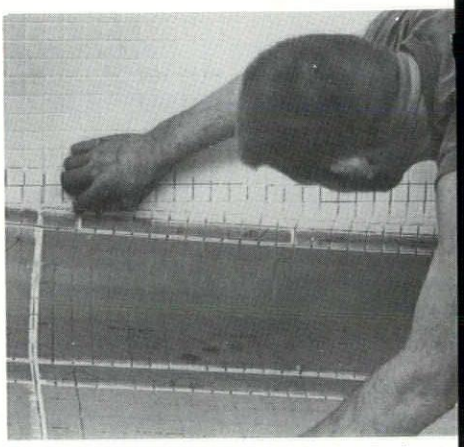
Officials decided to cut costs with Ceramic Tile early this spring. Now with work completed, they have a beautiful pool that will last indefinitely – *with minimum maintenance.*



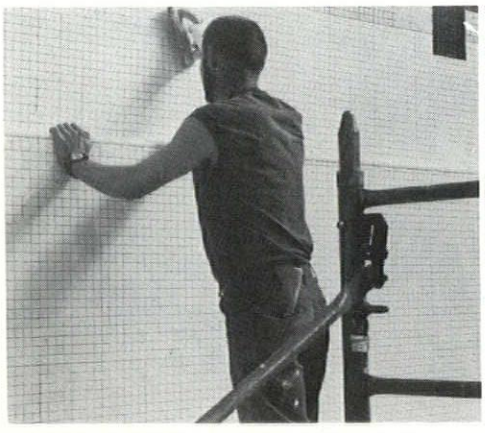
After sandblasting paint and cleaning surface, Ceramic Tiling begins.



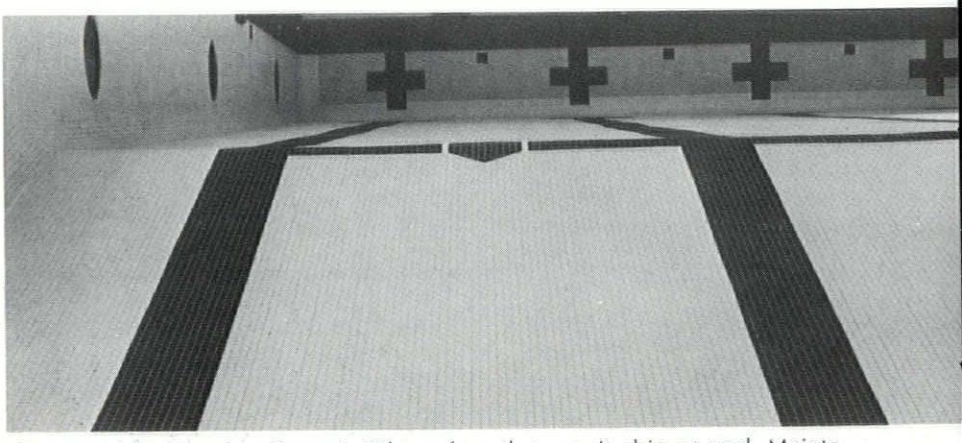
Guildset Craftsman beats Tile into setting bed for permanent installation.



Guildset Craftsman installs individual mitered Tiles for uniform finish.



Grouting completes installation of trouble-free Ceramic Tile.



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Mounds Park Elementary
(Continued from page 281)

view, it was difficult for the children to visualize exactly what it was they were studying. To help them begin the process of looking for things that were not readily apparent, their teacher, Dolores Pataalo, began by focusing on something that was familiar to the children, their own block.

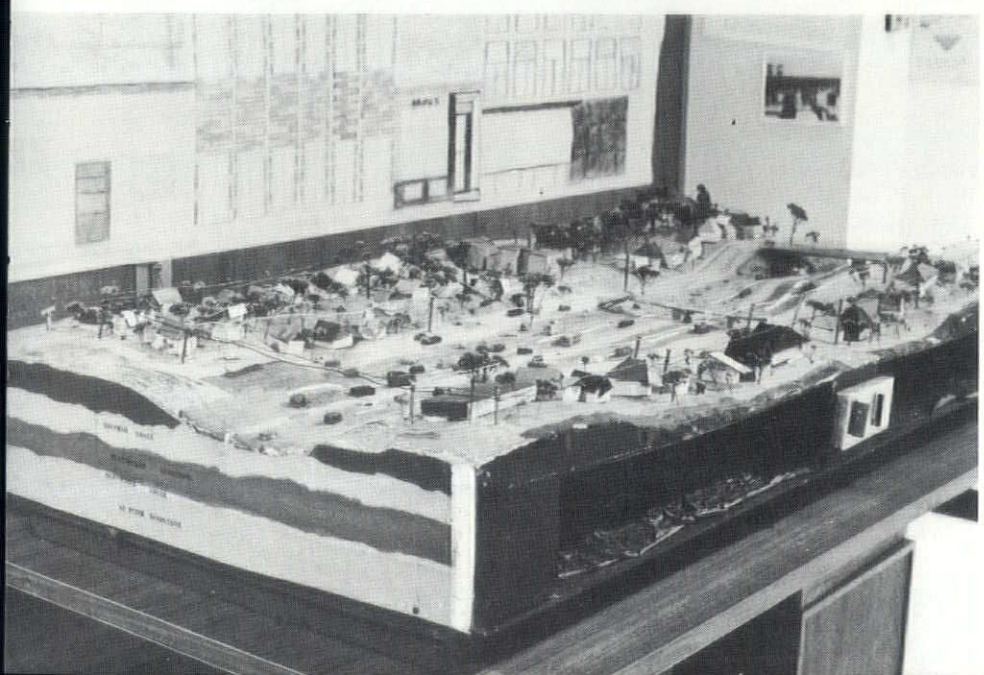
"They began not knowing how to draw the block in which they lived and spent most of two evenings just walking around their block, looking at and counting houses. I think that we assume that children see the everyday things that we take for granted and that they understand the terms we use when we talk about subjects like housing. When you begin to work with them and ask them questions, you realize that their perceptions are different and that they don't know the terminology. You have to keep going back and back, helping them find out what words mean and broadening their learning from there."

After this introduction, the class had several discussions about what happened on the streets of the city and were eventually asked by Mrs. Pataalo about what they thought was going on underground.

"At first they were skeptical and didn't quite understand what I meant but after we got some maps of the underground systems and looked at them carefully, they began to get really interested. It also helped that the city was tearing up the street in an area close to the school so they could partially see what was happening underground."

The class decided to build a model of several blocks of their neighborhood and to draw the fronts of the buildings above ground along these blocks. The model, which replicated some of the systems of pipes, ducts and calbes under the streets, involved the entire class.

"Some of the students really grasped the idea of topography and how to transfer information from the maps to the model. Others learned to use new materials in actually building the model. Each part of the class did something different for the project and, because they were working together, they learned to stay with it even when it became tedious. This was particularly true of the group that drew the fronts of buildings. It took a lot of redrawing, but they really had a sense of finishing something." ■



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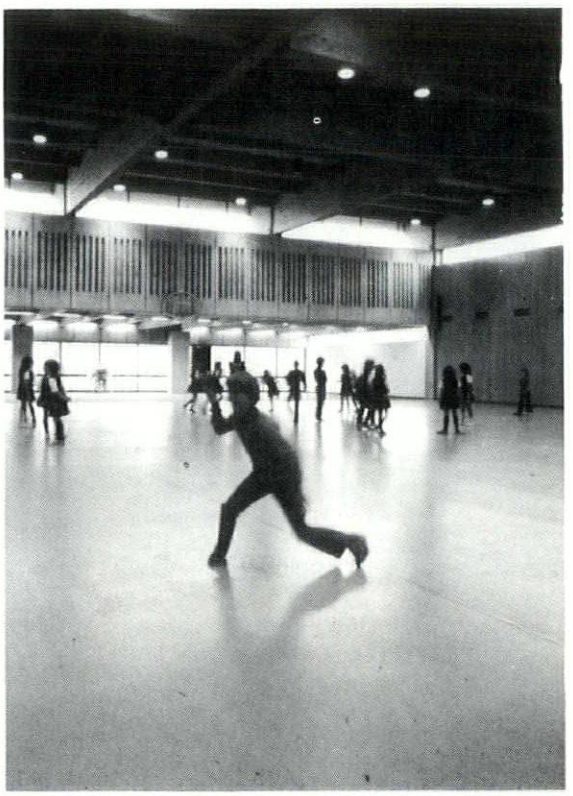
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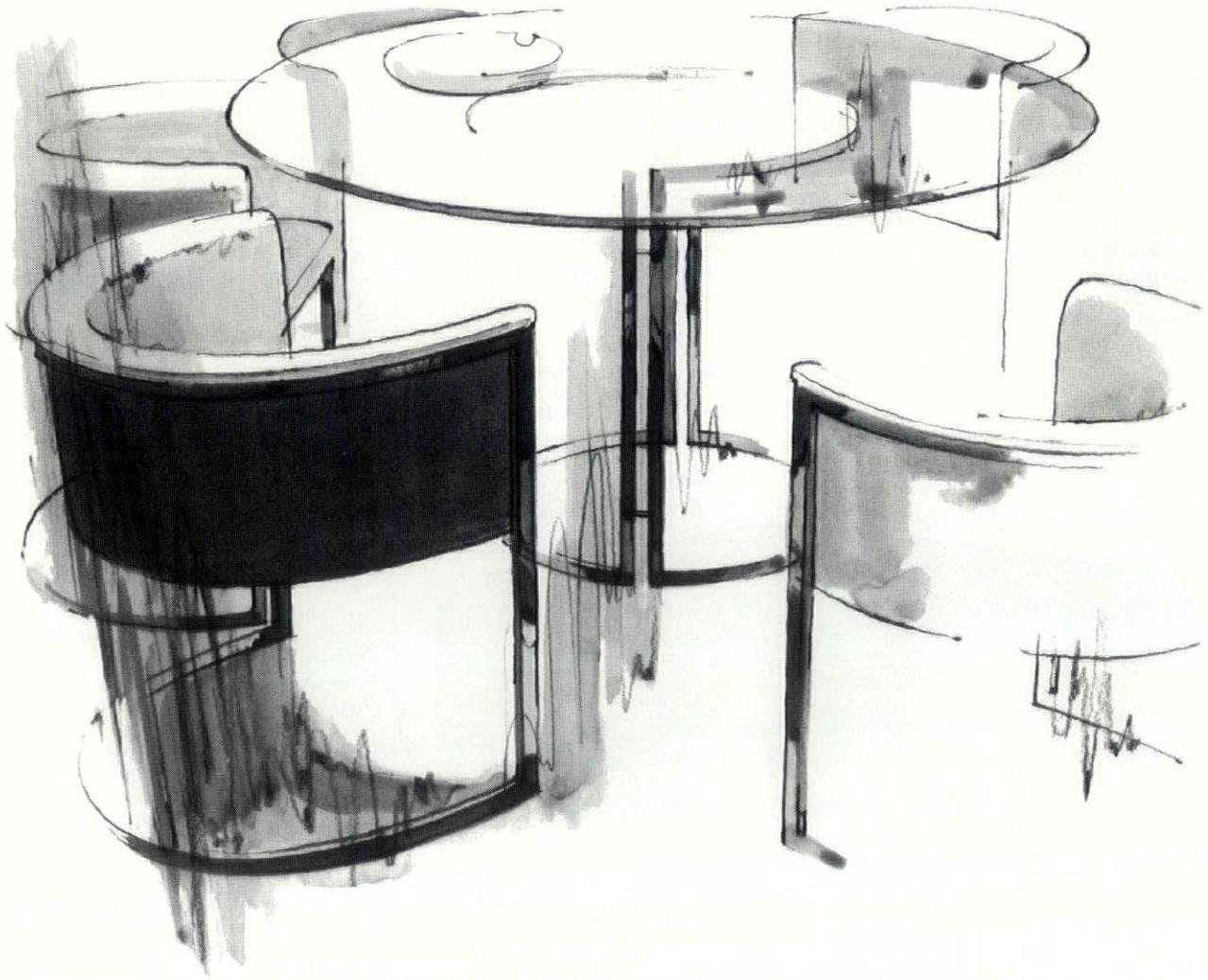
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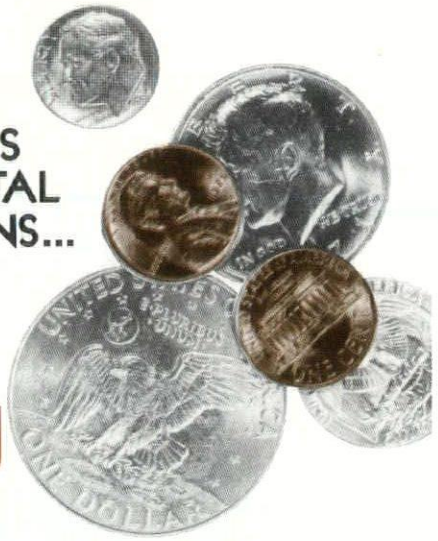
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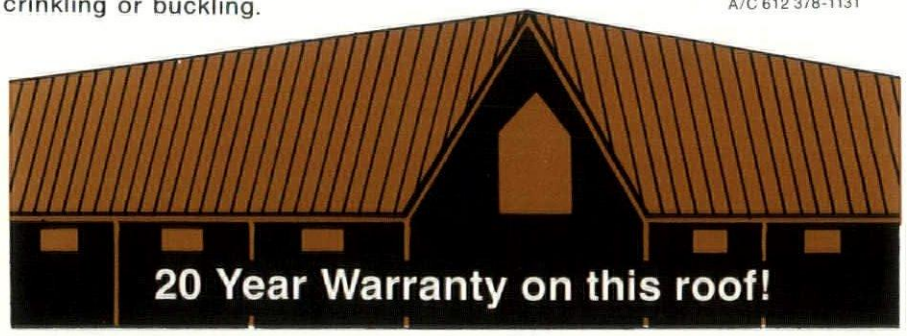
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(Continued from page 283)

Goldman: (then I interrupted her) Most people say that others have been big influences on their lives and directions. I've never met anyone who has said so directly that the most important influence on her life has been herself.

Nevelson: Of course that's the way it is. In my eyes everybody else is a reflection of me.

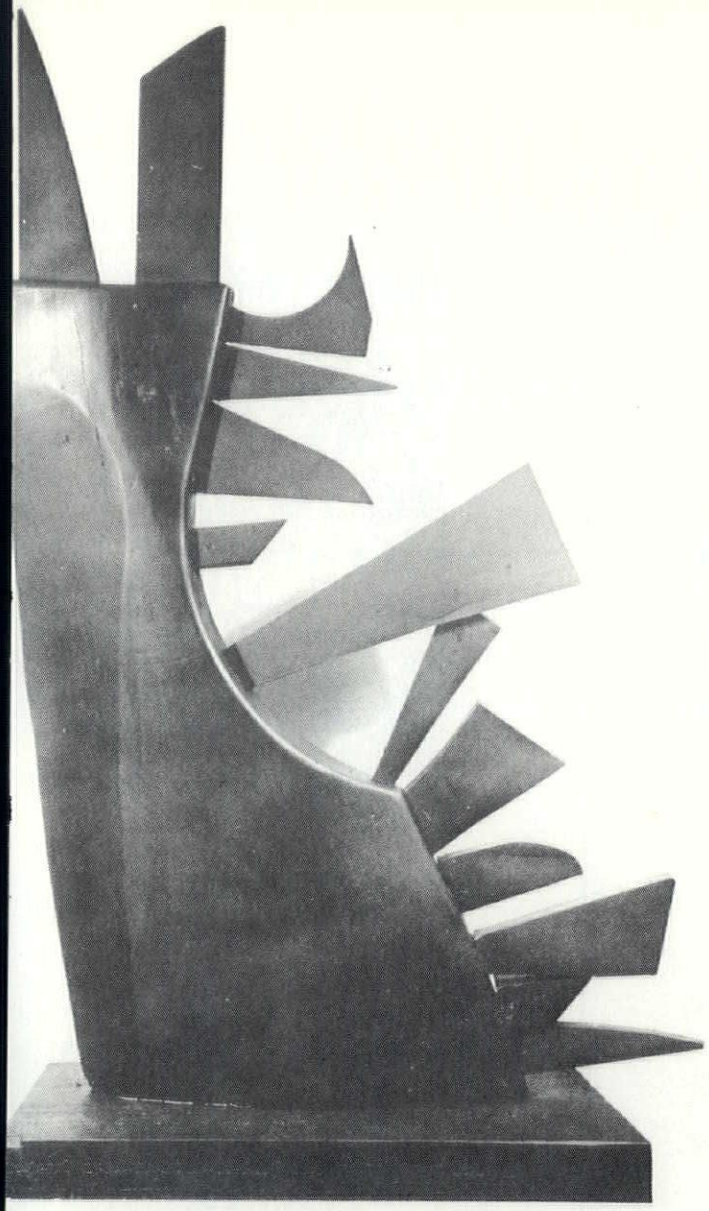
Goldman: I read somewhere, Miss Nevelson, that you said that the things you create aren't necessarily for others but that your work is a feast for yourself. Is that quote accurate?

Nevelson: Of course. Being born is your certificate for fulfillment on earth. When I hear people saying that they made a sacrifice for their children or made a sacrifice for their mothers or whomever it is, I don't think they're even telling the truth. They're either screwy or not honest. After all, you're entitled to your own life. You're born alone and you die alone. In between is your life and everything I do in my life is a feast for myself.

Goldman: That's the kind of thing people don't usually say out loud.

Nevelson: They don't have the guts to say it. You see, it's really the truth. Now I've given it to you . . . my gift . . . my gift to you of self awareness. I hope you can use it!

That was a literal transcription of a portion of our meeting two years ago. The tape recorder got the words and I got the message. Louise Nevelson is a woman of enormous energy and enormous ego. Her selfishness is her fuel, her fire, her dedication, her direction. On her it looks good, it sounds good. She values herself and her creativity and always has — even during those rough times when the art world ignored her now-appreciated genius. I



Indian Chief

The Minnesota Society of Architects has announced the formation of a Speakers Bureau. The bureau, composed of members of the state's professional society, will be available for public and private speaking engagements. Further information and requests for speakers can be obtained by contacting the Society, at (612) 227-0761 or by addressing the Minnesota Society of Architects Speakers Bureau, Suite 100, Northwestern National Bank Bldg., Saint Paul, Minnesota 55101. ■

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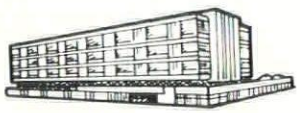
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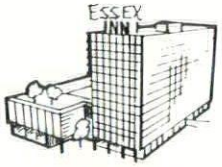
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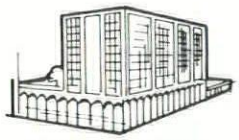
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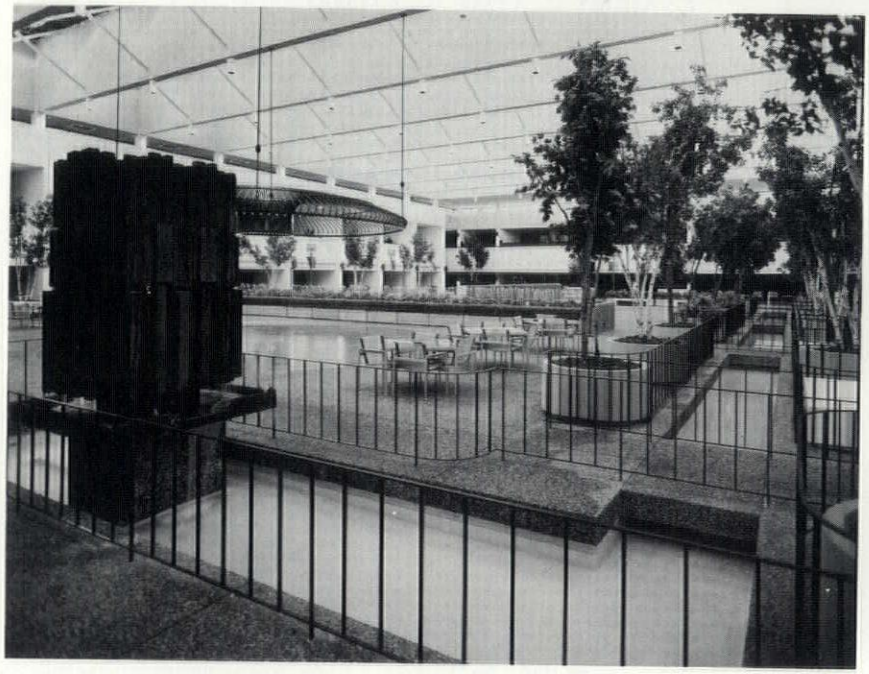
couldn't forget Louise Nevelson and her wonderful, inspired arrogance!

Now it was November 8, 1973. I was to interview sculptor Nevelson at 2:30 p.m. This was the week of the opening of a major exhibition of her sculptures in Walker Art Center in Minneapolis. At age 74 Louise Nevelson still spends endless hours in her New York studio working. She rarely jaunts around the country to give interviews, do television appearances, attend cocktail parties. This week was an exception, a few days off from work for the public acclaim due to a collection of sculptures so vast that she herself remarked as the exhibit was being installed, "Oh, I forgot I even made that one. It was so long ago and I haven't seen it in years."

I entered the library at Walker at the time of our scheduled appointment, tape recorder over my shoulder, ready and anxious for more Nevelson, the life force. I got just that.

Nevelson: (Removing her sunglasses) Well, let's start right from the beginning. I certainly am self absorbed but I put different labels on it. I don't use phrases like self-centered and all that crap. I know who I am, as humans can know. I know if you have lived a long life, and you've polished up your life so you see sparks of diamonds and gold, it's a wonderful life. So, of course, that's what I'm going to talk about. What would interest me more? (Looking me directly in the eye) I only wish, if there's such a thing as being self-conscious of yourself, that I had a bigger self consciousness and that's why I worked all my life — to complete my self consciousness.

(Continued on page 305)



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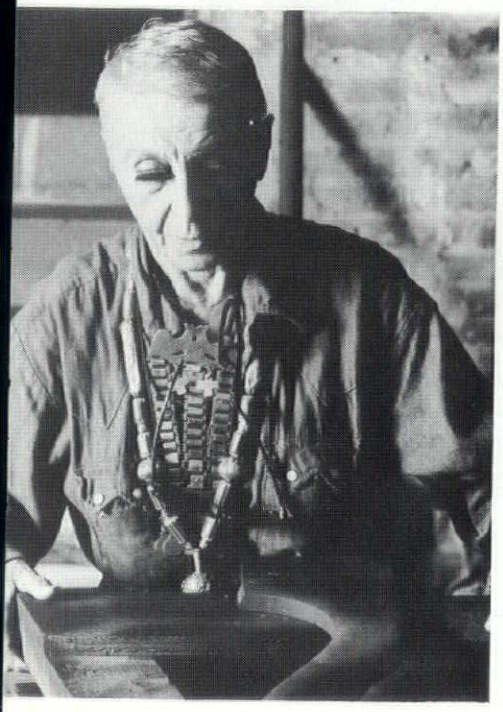
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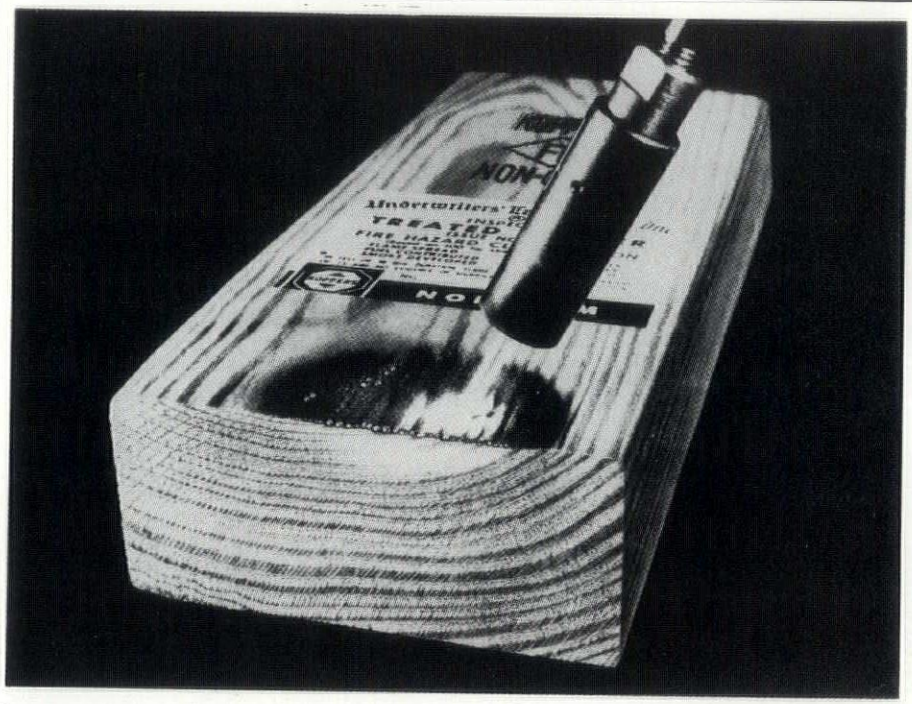
(Fingering her many ornate necklaces) I don't look outside. I don't give the outside world any chance to intrude on my life. Let's say that I live my life and it's a singular life in a way but it can't be totally singular or you'd go insane. I really like people and I feel that my recognizing them means that they are in my reflection. I don't react to people. I act and the imagery out here must react to me.

(Looking out the window into space) If you're born with a rhythm like a composer, if you're born with a visual mind like mine, it's almost like natural but you work at it all the time because . . . well, because listen, dear, it's very easy to destroy things too.

(With a sparkle in her eyes) I feel that ideas and desires and life create their own energy. Now, for example, I'm dead tired and I'm nursing myself on tired. A thought comes into my head. I go downstairs to my studio. I'm not tired anymore. So you see, the life creative mind creates its own energy. It's stronger than the physical.

(Sitting on the edge of her





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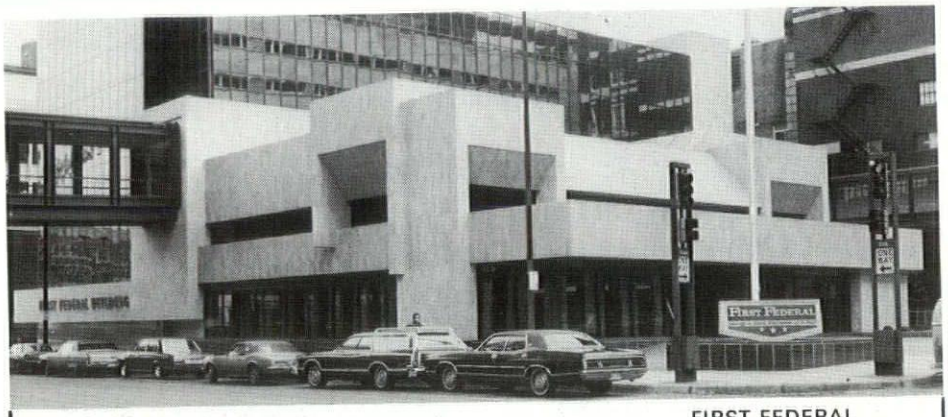
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Erratum

We regret that in the Molin Concrete Products Company advertisement in the last issue there were errors in the credits for the project shown. They should have read:
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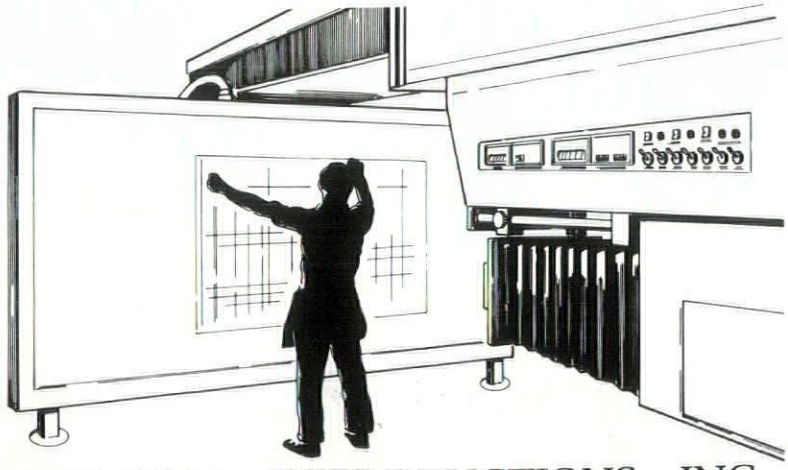
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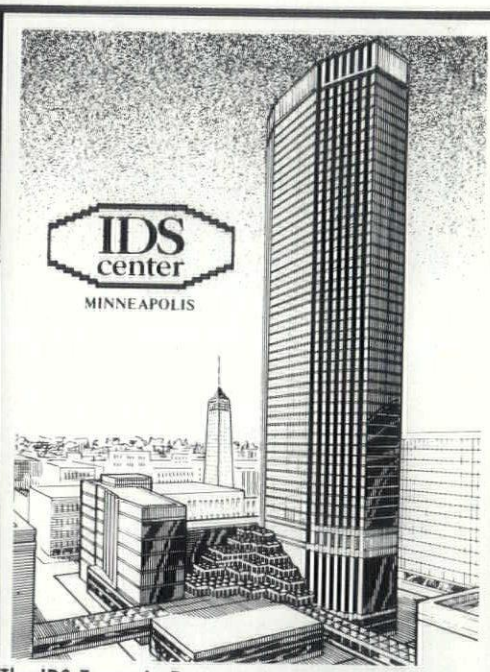
chair) Now, to give myself a place, a right place, I gave myself a title, like "An Architect of Shadow." Well, shadow is fleeting. As a matter of fact, almost everything is — the rainbow, the color, the day and the night. Nothing is static. It's always in change but when the artist comes along the artist takes shadow which is fleeting and stabilizes it and gives it a structure. Now, it may not really be there but we artists use that. It's our foundation. Like the architect. See, the artist makes a solid of a shadow, as when an architect who builds a big building.

(Clenching a fist for emphasis) When I give to almost anything I do, but particularly my work, I give it my totality of life and if I didn't take another breath of life after that, it's all right because I have confronted that and it doesn't frighten me a damn bit! This is a very strong statement for me to make but I'll bet there's nobody who has any more inner freedom of movement on earth than I. But I paid for it. Most people are not ready to pay. First, they haven't got the stuff and then they're not ready.

(Holding my hand firmly) I'm not making art. That's not what I want. I just do what I know. You can only do what you are. My work is a mirror of myself. I use visual harmonies to express my knowingness of life. That's the livingness of living.

And that was the end of that interview with the artist, the sculptor, the woman, the person — Louise Nevelson. I hope there will be a next time. Another opportunity to bask in her marvelous self-centered, self-confident, self-appreciating creativity and style.
Art . . . life . . . guts . . . the livingness of living. That's more than I bargained for. ■

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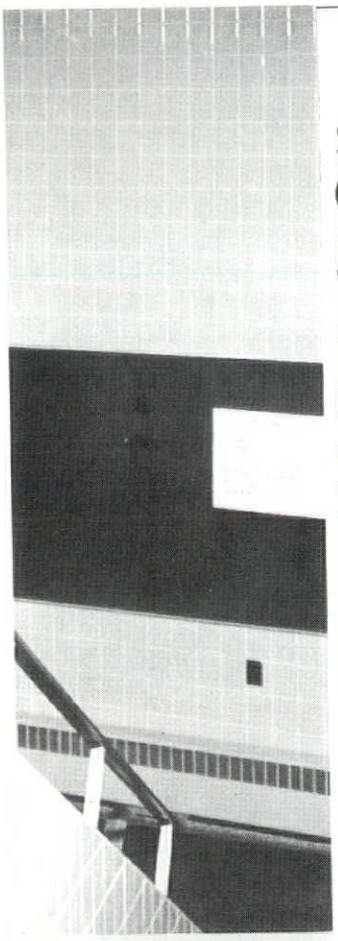
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There are numerous illustrations of Nevelson's sculptures, including details of some pieces, as well as several recent photographs by Lewis Brown of the artist at work in her studio. The illustrations we used are from the catalog. ■



Sauk Centre High just made plans for the 1997 class reunion

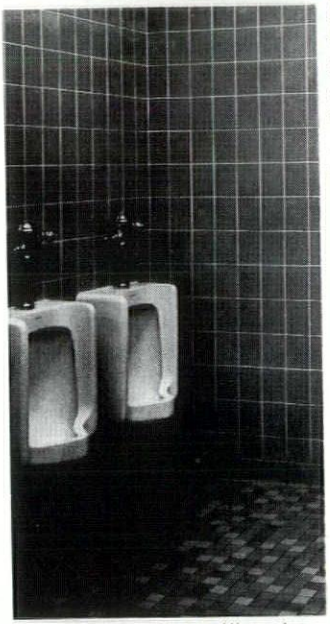
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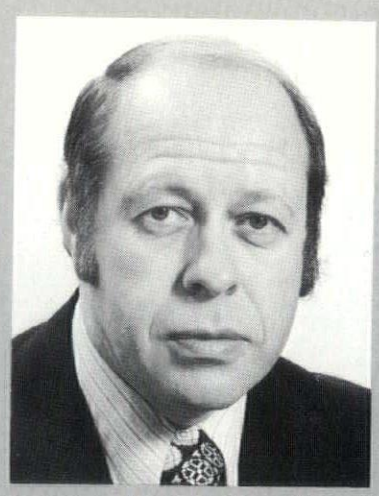
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profile

The importance of using "local" suppliers for building materials and equipment where quality compares favorably with that in other parts of the country is constantly emphasized by Gerry A. Wellik, president of LSI Corporation of America. His company has proved this point time and again in its furnishing of plastic laminate casework for a number of important area buildings like the new medical sciences building at the University of Minnesota.

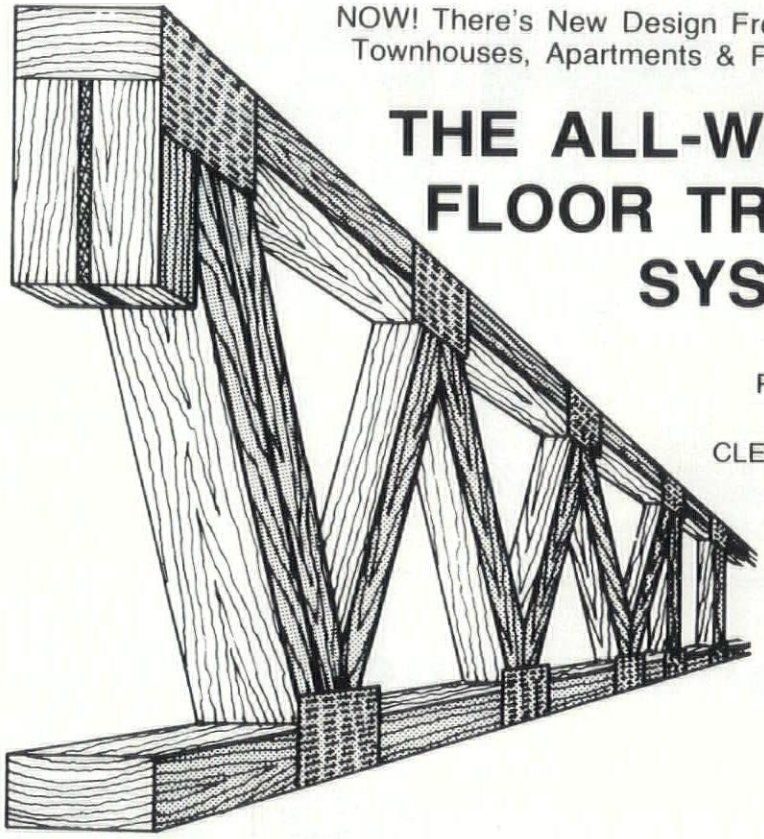
The factors behind this are better control over the project, faster delivery, prompt solution of problems like damaged-in-transit units and being able to work closely with the architect and his associates from the preliminary stages right down to the final satisfactory delivery of the building to its owner. This close contact improves development of the structure.

Wellik's "strong local philosophy" he drives gently home when in contact with architects and their clients and fellow members of the several professional and business organizations of which is an active member. ■

Society of Architectural Historians

The Minnesota Chapter of the Society of Architectural Historians, organized last September, received a grant from the Minnesota State Arts Council Architecture Committee and plans to develop a bimonthly program alternating local meetings, tours to state areas rich in architectural interest and prominent speakers in architectural history and preservation.

The society seeks to promote public interest in and scholarly knowledge of architectural history. Membership in the society is open to anyone interested in architecture. Contact Kathryn C. Johnson, Visual Arts Department, College of St. Catherine, Saint Paul, Minnesota 55105; 698-5571, ext. 342. ■



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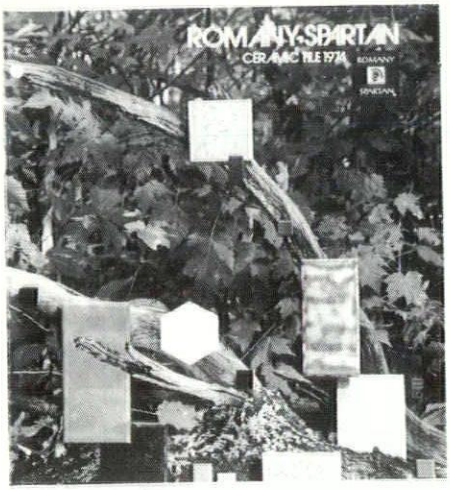
Learn the full story on this new building system, precision-engineered by Hydro-Air and factory-fabricated by Shaw's. Floor sections can now contain all duct work and mechanical runs INSIDE the truss, with a bonus of the underside being true and perfect for ceiling application. The living space below becomes truly usable with full head room and no dropped ceilings. The result — more aesthetically pleasing space than conventional floor structures in the same amount of square feet!

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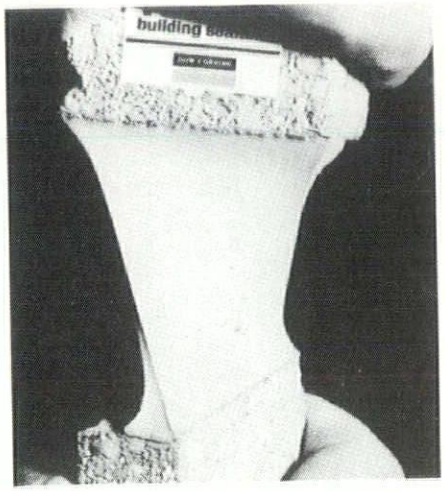
Romany-Spartan "Shopping Center" for 1974 Ideas

Three new products, plus all the familiar items from new angles, are presented in the 1974 Romany-Spartan full-line catalog. New are Crystal Tone crytalline ceramic tile, Unitile pregrouted tile and Romany Rustic floor tile. Catalog is designed especially for specifiers. Free copies can be had from United States Ceramic Tile Co., 1375 Raff Road, SW, Canton, Ohio 44710. Rollin Child is area representative. ■



LOF Reflective Walls Give Space Age Character

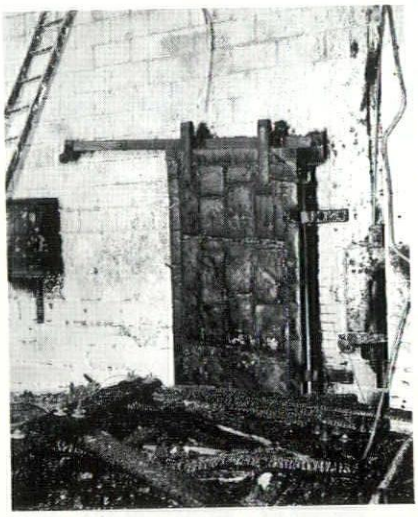
Mirroring the world around it, the new Goerge Gund Hall, housing Harvard University's Graduate School of Design, has curtain walls of silvery reflective glass produced by Libby-Owens-Ford Co. The structure has a myriad of faces and the rich reflections enhance its charm and timeliness. In addition to presenting an interesting exterior, the glass allows for ideal natural light inside. ■



Dow Develops Low-modulus Silicone Sealant

Extension up to 600% without failure is one of the qualities reported for a new one-part, low-modulus silicone sealant developed by Dow Corning Corp. Named Dow Corning 790, the sealant cures upon exposure to air and forms a low-modulus silicone rubber. It was developed for extreme joint movement areas. Snow-Larson is area representative at 204 Humboldt Ave., So., Minneapolis 55405. ■

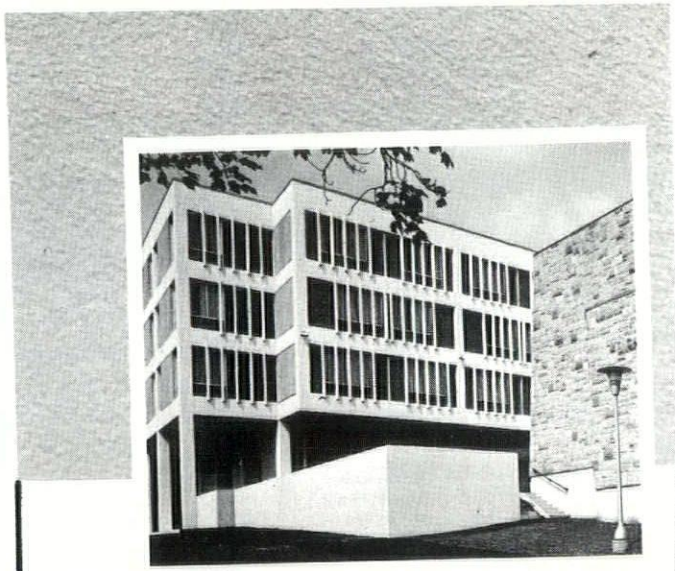
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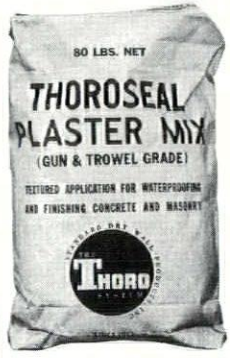


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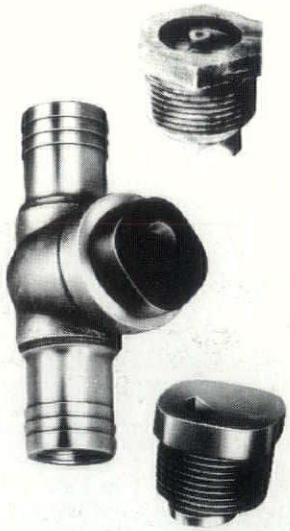
New Insulation Facts Presented in Zonolite Brochure

Up-to-the-minute technical data, specifications and other information are provided the architect and others in the industry by a new Zonelite insulating products publication. Fill for concrete block and brick cavity walls, Styrene Foam insulation and other materials are detailed. The brochure can be obtained from Construction Products Div., Grace & Co., 62 Whittemore Ave., Cambridge, Mass. 02140. ■



Conwed Announces Three New Integrated Ceiling Systems

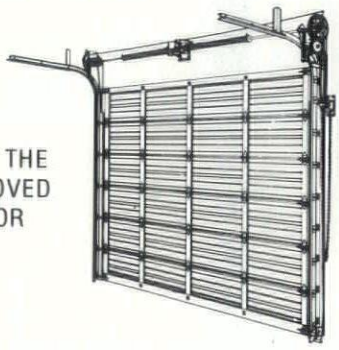
Conwed Corporation has announced three new ceiling systems — the VN 60 (shown above), VL 60/30 and FL 60. Combining maximum light and esthetic values with economy, the systems also provide good acoustics and draft-free air delivery. Units are made in modules which fit design factors and are of the best modern materials. Details are available from Conwed Corp., 2200 Highcrest Rd., St. Paul, Minn. 55113. ■



American Granby Reports Bleeder Orifices and Tees

Designed for use with premium grades of polyethylene pipe, new bleeder orifices and orifice tees cast in best quality bronze have been reported by American Granby Company. They are serrate at both ends for easy insertion in flexible pipe. Made in full one-size, the non-corrosive orifices provide fast bleed and complete closure. The company's address is 1111 Vine St., Liverpool, N.Y. 13088. ■

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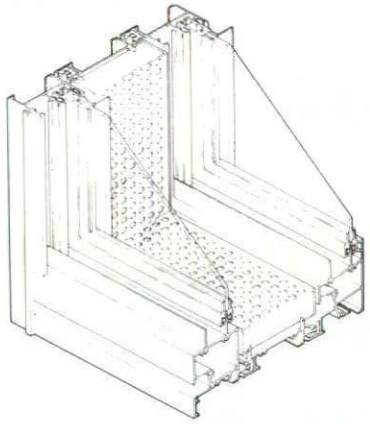
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South Side Lumber Moves to Rogers

South Side Lumber Co., a Minneapolis-based building supply firm since 1907, has moved its entire operations and services to Rogers, Minn., according to Eugene C. Day, president, who said South Side will be located on property previously occupied by Component Systems. The company, which includes Component Parts, Inc., and R and S Supply, sells general lumber, roof trusses and panels, span joints, roofing material, siding and related building items. ■

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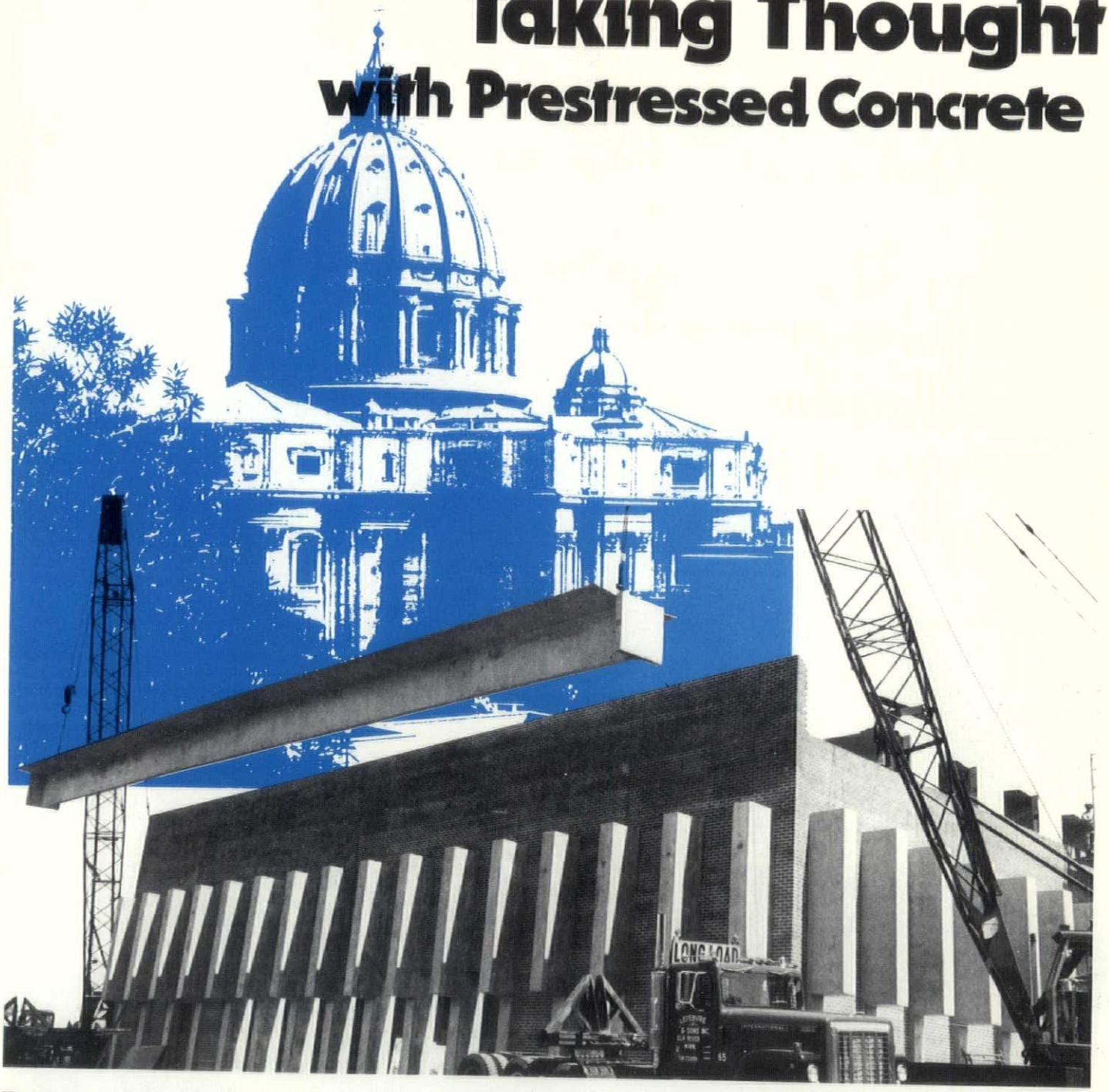
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